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RADIO STARS

THE LARGEST CIRCULATION OF ANY RADIO MAGAZINE

NOVEMBER

1933

10 CENTS



NOW
100
PAGES

Posed by
PAUL WHITEMAN

HOW JOLSON WON HIS GREATEST FIGHT!

HOW often you sense that people are looking at you, judging your beauty! Whether they glance at you guardedly, or turn to search your face quite openly, you feel instinctively that you are in a never-ending Beauty Contest.

In the flicker of an eyelid, a man—another woman—will appraise your looks. And your complexion, whether it is clear and softly youthful or tragically dull and drab, plays a vital part in the impression that you make.

Use Camay, the Soap of Beautiful Women. It is the soap that yields profuse, luxuriant, creamy-rich lather

and is—at the same time—mild enough for the delicate feminine skin. The very first cake you try can definitely improve your skin.

THE "GOOD TASTE TREND"
IS ALL TO CAMAY

In 1933 thousands and thousands of women changed to Camay. You,

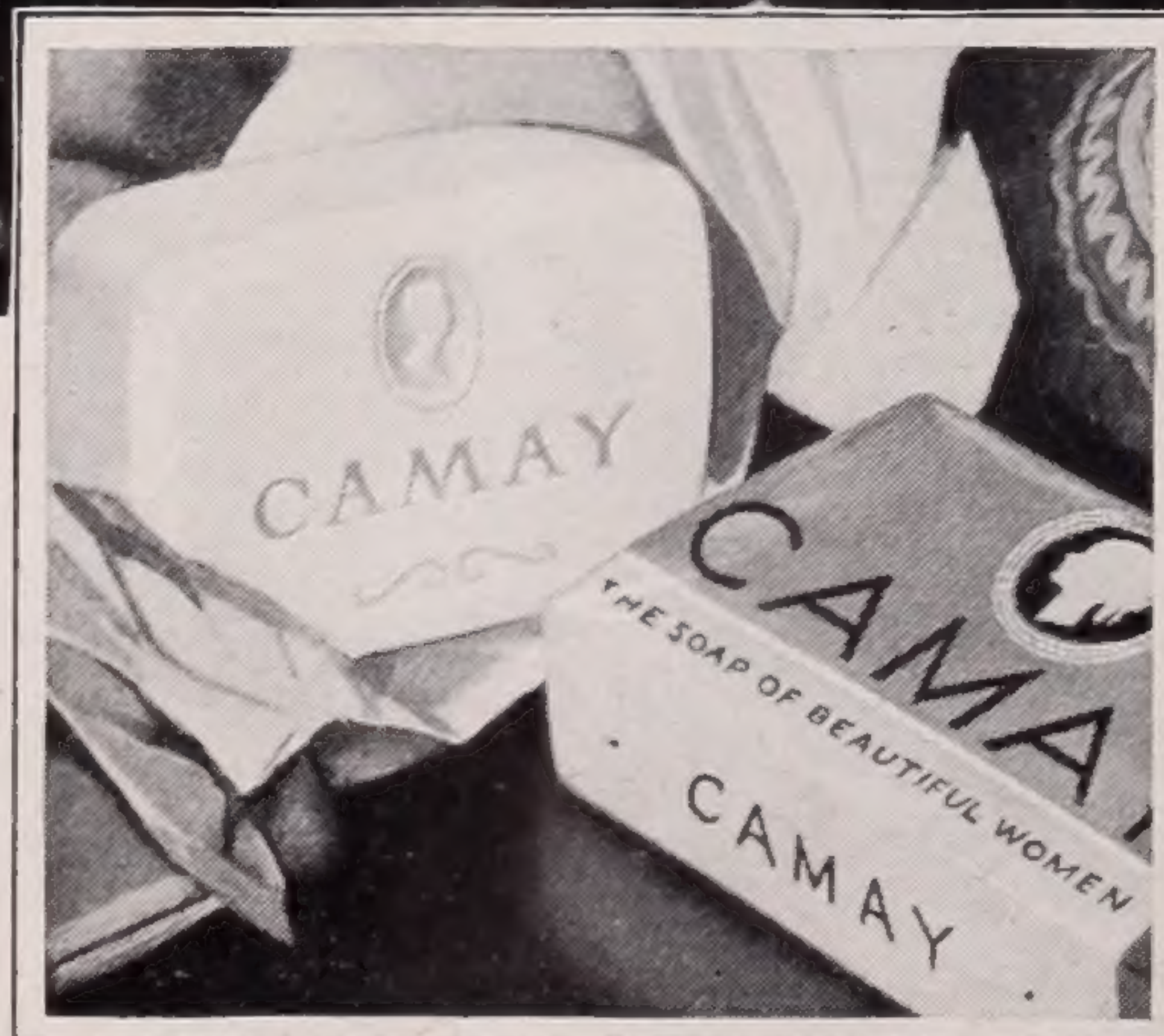
yourself, have probably noticed how Camay is fast displacing the former favorites among beauty soaps.

Yes—Camay looks, feels, and smells high-priced. And the amazing thing is that it actually costs you less than the soap you have been using! Get your supply of Camay today!



This girl possesses the disarming loveliness of a clear young skin. In the daily Beauty Contest she attracts the admiration of all who know her. A lovely skin can be a woman's greatest charm.

Camay is creamy-white, pure, and as delicate as a fine beauty soap should be. See Camay in its green and yellow wrapper, in Cellophane. An ideal complexion soap—fragrant and quick-lathering in the bath.



Copr. 1933, Procter & Gamble Co.

CAMAY the Soap of Beautiful Women . . .

WHAT A FOOL SHE IS!



She Buys Grand Clothes . . .
But her Teeth are Cloudy...her Gums Soft
and she has "pink tooth brush"!

OF COURSE, this woman wears the smartest, most flattering clothes she can buy. But she should never forget that sparkling white teeth are far more important to her attractiveness and good-looks!

Today—just before you put on that pretty new fall frock—take a mirror close to the window, and look at *your* teeth and gums. Do your teeth *look* clean? Are your gums firm and healthy?



For, if your gums are soft and tender, if they often leave a trace of "pink" upon your tooth brush—your teeth will probably look gray and dingy. Moreover, "pink tooth brush" may lead to a serious gum disorder: gingivitis, Vincent's disease, or even pyorrhea. The best teeth you have may be endangered.

Your gums must be kept firm

Because today's soft, creamy foods do not exercise your gums sufficiently, you need to use Ipana Tooth Paste

with massage to keep them healthy.

Get a full-size tube of Ipana, and clean your teeth the regulation way, brushing well. Then, with a little extra Ipana on your brush or fingertip, *massage your gums*.

Do this today—tomorrow—*every* day—every time you clean your teeth. Ipana has ziratol in it, and this ziratol, with the massage, stimulates circulation through the gums. As your gums become healthier and harder, your teeth brighten. And you can forget all about "pink tooth brush."

IPANA



The "Ipana Troubadours" are back! Every Wednesday Evening—9:00 p.m., E. S.T. WEA and Associated N.B.C. Stations

A Good Tooth Paste, Like a Good Dentist, Is Never a Luxury

RADIO STARS

YOUR RADIO FAVORITES REVEALED



FEATURES

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Singin' Al believed in himself, then sold the idea to a broadcaster
- A New Slant on Crosby.....Helen Hover 17
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- Is Love a Laughing Matter?.....Hope Hale 46
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Ernest V. Heyn, Editorial Director Curtis Mitchell, Editor
Associate Editor: Mary Burgum Art Editor: Abril Lamarque

WATCH FOR—

An amazing story on Walter Winchell who has been called America's best-known newspaperman . . . the truth about Bert Lahr's unbelievable radio flop . . . football schedules and sketches of your favorite gridiron gabbers . . . plus the snappiest through-the-keyhole photos you've ever glimpsed.

RADIO STARS

Let the spool-end be your guide

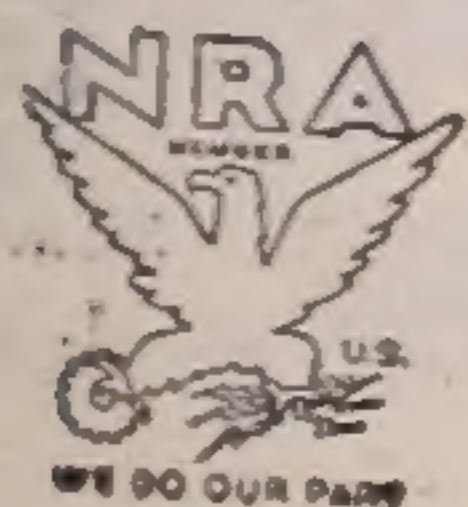


It is so easy to see what you expect to see. That is why first glances are so deceptive. You expect to see J. & P. Coats or Clark's O. N. T. on the end of a spool of thread you buy. But—don't trust your first glance. Look twice—and be sure! If that second look shows you the name Clark's or Coats on the spool-end—you know you're getting the thread you have always found dependable, as generations of women have before you. Don't risk a mistake. It pays to use good thread.

J. & P. COATS • CLARK'S O. N. T.

For more than a century—as today

THE TWO GREAT NAMES IN THREAD



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 Walter Ramsey.....Dell Publishing Co., Hollywood, Calif.
 Vivian M. Gardner....Wisconsin News, Milwaukee, Wis.

FIVE STAR ROLL-CALL Symbols

- ★★★★★ Excellent
- ★★★★ Very good
- ★★★ Good
- ★★ Poor
- ★ Not Recommended

- ★★★★★ FLEISCHMANN HOUR WITH RUDY VALLEE (NBC).
This is the summer's biggest favorite.
- ★★★★★ WHITE OWL PROGRAM WITH BURNS AND ALLEN AND GUY LOMBARD (CBS).
Always dependable.
- ★★★★★ A. & P. GYPSIES WITH HARRY HORLICK (NBC).
Always dependable.
- ★★★★★ AMERICAN ALBUM OF FAMILIAR MUSIC (NBC).
Soothing, ingratiating background.
- ★★★★★ AMOS 'N' ANDY (NBC).
Some say they are weakening.
- ★★★★★ ARMOUR PROGRAM WITH PHIL BAKER (NBC).
A grand production from Chicago.
- ★★★★★ COLUMBIA SYMPHONY WITH HOWARD BARLOW (CBS).
Serious stuff expertly broadcast.
- ★★★★★ PABST BLUE RIBBON WITH BEN BERNIE (NBC).
A new singer makes this one better.
- ★★★★★ FRED ALLEN'S SALAD BOWL REVUE (NBC).
Moving nicely, Mr. Allen.
- ★★★★★ JOHN HENRY—BLACK RIVER GIANT (CBS).
A courageous experiment in drama. See page 34.
- ★★★★★ CITIES SERVICE WITH JESSICA DRAGONETTE (NBC).
- ★★★★★ EDWIN C. HILL (CBS).
Always stimulating.
- ★★★★★ MAXWELL HOUSE SHOW BOAT (NBC).
- ★★★★★ BORRAH MINEVITCH AND HIS HARMONICA RASCALS (NBC).
Here's a great bet for some sponsor.
- ★★★★★ OLD GOLD PROGRAM WITH FRED WARING AND DAVID ROSS (CBS).
Good singing and playing.
- ★★★★★ SUNDAY AT SETH PARKER'S (NBC).
- ★★★★★ POET'S GOLD WITH DAVID ROSS (CBS).
Notice that he jumped UP a star.
- ★★★★★ HUDSON-ESSEX PROGRAM WITH B. A. ROLFE (NBC).
The bounciest program on the air.
- ★★★★★ NINO MARTINI (CBS).
Italy's grand gift to grand opera.
- ★★★★★ OLDSMOBILE PROGRAM WITH TED HUSING AND LEON BELASCO (CBS).
- ★★★★★ DEEP RIVER WITH WILLARD ROBISON (CBS).
- ★★★★★ KRAFT-PHENIX WITH PAUL WHITEMAN, DEEMS TAYLOR AND AL JOLSON (NBC).
A bouquet of talent.
- ★★★★★ BUICK PROGRAM WITH GUSTAVE HAENSCHEN (NBC).
Good but could be better.
- ★★★★★ RADIO CITY CONCERT WITH ROXY (NBC).
The same old formula.
- ★★★★★ THE GOLDBERGS (NBC).
- ★★★★★ BLACKSTONE PLANTATION WITH SANDERSON AND CRUMIT (NBC).
Singing sweethearts who make a mediocre program better.
- ★★★★★ BOND BREAD WITH SANDERSON AND CRUMIT (CBS).
- ★★★★★ PHILCO NEWS COMMENTATOR—BOAKE CARTER (CBS).
Maybe it's his pulpit manner that irritates.

HERE is the second coast-to-coast poll of our RADIO STARS Board of Review. Look it over. We think you will be surprised.

Our alert critics all across America give you a cross-section opinion of every big-time program on the air. Lumping their votes together, we find the average, and post the result in our Five Star ratings.

For the month ending September 1st, only two programs won the supreme rank of five shining stars. Rudy Vallee's variety show clicked into first place with the highest average of all. Guy Lombardo with Burns and Allen were just a whisker behind. Between the two (one a CBS and the other an NBC attraction, by the way) they hog all the glory.

Interesting is David Ross, Poet's Gold program, jumping from three stars to four. Evidently, the country likes the syrupy rhythms of Columbia's Ross.

Equally interesting is the lowly position of the Voice of Experience. Two stars is the rating our scouts award his sexy advice-to-the-lovelorn talks. Despite this lowly showing, the Voice is reported to be drawing more mail than anyone else on the air. We know for a fact that he requires thirty people to help him handle it.

As for "one star" programs, to date there just aren't any. While individual critics have awarded single stinging slaps at air shows, in every case others have thought well enough to give a sufficiently higher rating to bring final average up to two stars or three.

- ★★★ CHASE & SANBORN TEA WITH GEORGE OLSEN AND COMEDIAN (NBC).
- ★★★ CHASE & SANBORN HOUR WITH RUBINOFF AND COMEDIAN (NBC).
- ★★★ GULF PROGRAM WITH IRVIN S. COBB (CBS).
- ★★★ CUCKOO PROGRAM WITH MRS. PENNYFEATHER (NBC).
Tune in this, if you can bear it.
- ★★★ GULF PROGRAM WITH ARTHUR BRISBANE (NBC).
Good while it lasted.
- ★★★ ENO CRIME CLUES (NBC).
- ★★★ EVENING IN PARIS (CBS).
- ★★★ FIRST NIGHTER WITH CHARLES HUGHES (NBC).
A talented group of actors.
- ★★★ PHILLIP MORRIS PROGRAM WITH FERDE GROFE (NBC).
- ★★★ CUTEX PROGRAM WITH PHIL HARRIS (NBC).
Harris hasn't clicked as he should.
- ★★★ HORLICK'S ADVENTURES IN HEALTH (NBC).
- ★★★ HOT FROM HOLLYWOOD WITH ABE LYMAN (CBS).
Not so hot from Hollywood.
- ★★★ LADY ESTHER SERENADE WITH WAYNE KING (NBC).
Please, please, pull-ease cut those plugs.
- ★★★ KATE SMITH (CBS).
- ★★★ REAL SILK WITH VINCENT LOPEZ (NBC).
- ★★★ MANHATTAN MERRY-GO-ROUND (NBC).
- ★★★ GYPSY NINA (CBS).
- ★★★ YEAST FOAMERS (NBC).
They're improving, everyone says.
- ★★★ CORN PRODUCTS PROGRAM WITH WILL OSBORN (CBS).
Osborn's band is a honey.
- ★★★ VANITY FAIR, POND'S PROGRAM WITH VICTOR YOUNG (NBC).
Improving on account of Young's arrangements.
- ★★★ SINCLAIR GREAT MINSTREL (NBC).
Too much laughter in the studio for the arm-chair audience.
- ★★★ TASTYEST JESTERS (NBC).
- ★★★ LOWELL THOMAS (NBC).
Day by day, dependable as the Lit. Dig.
- ★★★ TEXACO PROGRAM (Without Ed Wynn) (NBC).
Help, Ed Wynn. Hurry back.
- ★★★ MAJOR BOWES' CAPITOL FAMILY (NBC).
- ★★★ RCA-CUNNINGHAM WITH COLLOUIS MCHENRY HOWE (NBC).
- ★★★ FORD PROGRAM WITH LUN AND ABNER (NBC).
- ★★★ CHESTERFIELD PROGRAM WITH GRACE MOORE AND LOU HOLTZ (CBS).
- ★★★ VERA VAN, CONTRALT (CBS).
A pleasant newcomer.
- ★★★ RHYTHM RHAPSODY (CBS).
- ★★★ SINGIN' SAM (CBS).
- ★★★ PONTIAC PROGRAM WITH DON ROSS (CBS).
A comer in big time broadcasting.
- ★★★ FRIGIDAIRE PROGRAM WITH HOWARD MARSH AND WIT JANE FROMAN (CBS).
A pleasant but undistinguished period.
- ★★★ THE SHIP OF JOY WITH CAPT DOBBSIE (NBC).
A West Coast sensation that's been calmed in the East.
- ★★★ THE TUNE DETECTIVE WITH SIGMUND SPAETH (NBC).
- ★★★ POTASH AND PERLMUTTE (NBC).
- ★★★ K-7 SECRET SERVICE SP STORY (NBC).
- ★★★ THE VOICE OF EXPERIENCE (CBS).

Again she weaves her Magic Spell!

KATHARINE HEPBURN
in
"LITTLE WOMEN"

by LOUISA MAY ALCOTT

The radiant star of "Morning Glory" marches still deeper into your heart as the best-loved heroine ever born in a book... See her... *living* ... the immortal "Jo" ... in this glorious romance of four girls in love... The story the world has hugged to its breast for three generations!



with
JOAN BENNETT
PAUL LUKAS
EDNA MAY OLIVER
JEAN PARKER
FRANCES DEE
DOUGLASS MONTGOMERY
HENRY STEPHENSON

DIRECTED BY
GEORGE CUKOR



MERIAN C. COOPER
Executive Producer

Twenty million have read
the book... Fifty million
will love the picture!

OUR RADIO LOG

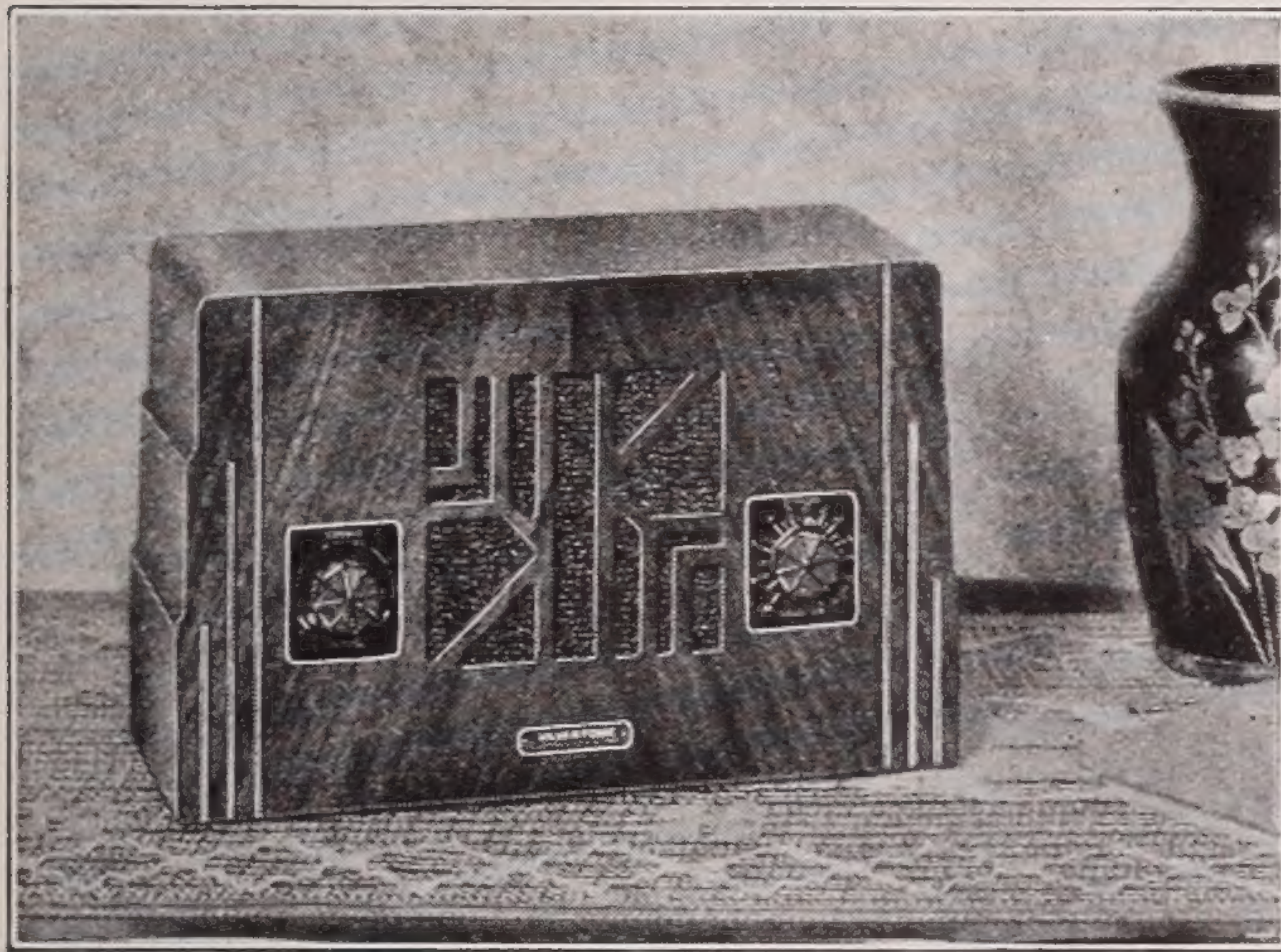
Introducing—for the first time in any radio fan magazine—a complete log of radio stations. Here it is, as furnished by the highest authority on such matters—the Federal Radio Commission

| Stations of the United States | | | | | | | | | | | |
|-------------------------------|------------------------------|-----------|-------------|-------------|----------------------------------|--------------|-------------|-------------|-------------------------------------|------------------------------|-------------|
| Call Letter | Location | Power | Kilo-cycles | Call Letter | Location | Power | Kilo-cycles | Call Letter | Location | Power | Kilo-cycles |
| KABC | San Antonio, Texas | 100w | 1420 | KGCG | Wolf Point, Montana | 100w | 1,310 | KOA | Denver, Colo. | 12½kw | 830 |
| KALE | Portland, Ore. | 500w | 1300 | KGDA | Mitchell, S. D. | 250w-LS | 1,370 | KOAC | Corvallis, Ore. | C.P. 50kw | 550 |
| KARK | Little Rock, Ark. | 250w | 890 | KGDE | Fergus Falls, Minn. | 100w | 1,200 | KOB | Albuquerque, New Mexico | 10kw | 1,180 |
| KASA | Elk City, Okla. | 100w | 1,210 | KGDM | Stockton, Calif. | 250w-LS | 1,100 | KOCW | Chickasha, Okla. | 250w | 1,400 |
| KBPS | Portland, Ore. | 100w | 1,420 | KGDY | Huron, S. D. | 100w | 1,200 | | | 500w-LS | |
| KBTM | Paragould, Ark. | 100w | 1,200 | | | C.P. 250w | 1,340 | KOH | Reno, Nevada | 500w | 1,380 |
| KCMC | Texarkana, Ark. | 100w | 1,420 | KGEF | Los Angeles, Calif. | 1kw | 1,300 | KOIL | Council Bluffs, Iowa | 1kw | 1,260 |
| KCRC | Enid, Okla. | 100w | 1,370 | KGEK | Yuma, Colo. | 100w | 1,200 | KOIN | Portland, Ore. | 1kw | 940 |
| | | 250w-LS | | KGER | Long Beach, Calif. | 1kw | 1,360 | KOL | Seattle, Wash. | 1kw | 1,270 |
| KCRJ | Jerome, Ariz. | 100w | 1,310 | KGEW | Ft. Morgan, Colo. | 100w | 1,200 | KOMA | Oklahoma City, Okla. | 5kw | 1,480 |
| KDB | Santa Barbara, Calif. | 100w | 1,500 | KGEZ | Kalispell, Montana | 100w | 1,310 | KOMO | Seattle, Wash. | 1kw | 920 |
| KDFN | Casper, Wyoming | 500w | 1,440 | KGFF | Shawnee, Okla. | 100w | 1,420 | KONO | San Antonio, Texas | 100w | 1,370 |
| KDKA | Pittsburgh, Pa. | 50kw | 980 | KGFG | Oklahoma City, Okla. | 100w | 1,370 | KOOS | Marshfield, Ore. | 100w | 1,370 |
| KDLR | Devils Lake, N. D. | 100w | 1,210 | KGFI | Corpus Christi, Texas | 100w | 1,500 | | | 1kw-LS | |
| KDYL | Salt Lake City, Utah | 1kw | 1,290 | | | 250w-LS | | KORE | Eugene, Ore. | 100w | 1,420 |
| KECA | Los Angeles, Calif. | 1kw | 1,430 | KGFJ | Los Angeles, Calif. | 100w | 1,200 | KOY | Phoenix, Ariz. | 500w | 1,390 |
| KELW | Burbank, Calif. | 500w | 780 | KGFK | Moorhead, Minn. | 100w | 1,500 | | | 1kw-LS | |
| KERN | Bakersfield, Calif. | 100w | 1,200 | KGFL | Raton, N. Mex., C. P. Roswell | 100w | 1,370 | KPCB | Seattle, Wash. | 100w | 650 |
| KEX | Portland, Ore. | 5kw | 1,180 | | | 100w | | KPJM | Prescott, Ariz. | 100w | 1,500 |
| KFAB | Lincoln, Nebr. | 5kw | 770 | KGFW | Kearney, Nebr. | 100w | 1,310 | KPO | San Francisco, Calif., C. P. T- | | |
| | | C.P. 25kw | | KGFX | Pierre, S. D. | 200w | 630 | | Near Belmont | 50kw | 680 |
| KFAC | Los Angeles, Calif. | 1kw | 1,300 | KGGC | San Francisco, Calif. | 100w | 1,420 | KPOF | Denver, Colo. | 500w | 880 |
| KFBB | Great Falls, Mont. | 1kw | 1,280 | KGGF | Coffeyville, Kans., T. South | 500w | 1,010 | KPPC | Pasadena, Calif. | 50w | 1,210 |
| | | 2½kw-LS | | | Coffeyville, Okla. | 1kw-LS | | KPQ | Wenatchee, Wash. | 100w | 1,500 |
| KFBI | Abilene, Kans., T-Milford | 5kw | 1,050 | KGGM | Albuquerque, N. M. | 250w | 1,230 | KPRC | Houston, Texas | 1kw | 920 |
| KFBK | Sacramento, Calif. | 100w | 1,310 | | | 500w-LS | | | T-Sugarland | 2½kw-LS | |
| KFBL | Everett, Wash. | 50w | 1,370 | KGHF | Pueblo, Colo. | 250w | 1,320 | KQV | Pittsburgh, Pa. | 500w | 1,380 |
| KFDM | Beaumont, Texas | 500w | 560 | | | 500w-LS | | KQW | San Jose, Calif. | 500w | 1,010 |
| | | 1kw-LS | | KGHI | Little Rock, Ark. | 100w | 1,200 | KRE | Berkeley, Calif. | 100w | 1,370 |
| KFDY | Brookings, S. D. | 1kw | 550 | KGHL | Billings, Montana | C.P. 250w-LS | 950 | KREG | Santa Ana, Calif. | 100w | 1,500 |
| KFEL | Denver, Colo., T-Edgewater | 500w | 920 | KGIR | Butte, Montana | 1kw | 950 | KRGV | Harlingen, Tex. | 500w | 1,260 |
| KFEQ | St. Joseph, Mo. | 2½kw | 680 | | | 500w-LS | | KRKD | Los Angeles, Calif. | 500w | 1,120 |
| KFGQ | Boone, Iowa | 100w | 1,310 | KGIW | Trinidad, Colo. | 100w | 1,420 | KRLD | Dallas, Texas | 10kw | 1,040 |
| KFH | Wichita, Kans. | 1kw | 1,300 | KGIX | Las Vegas, Nev. | 100w | 1,420 | KRMD | Shreveport, La. | 100w | 1,310 |
| KFI | Los Angeles, Calif. | | | KGIZ | Grant City, Mo. | 500w | 560 | KROW | Oakland, Calif. | 500w | 930 |
| | T-Buena Park | 50kw | 640 | | T and studio Springfield | | | | T-Richmond | 1kw-LS | |
| KFIO | Spokane Wash. | 100w | 1,120 | KGKB | Tyler, Texas | 100w | 1,500 | KRSC | Seattle, Wash. | 100w | 1,120 |
| KFIZ | Fond du Lac, Wis. | 100w | 1,420 | KGKL | San Angelo, Texas | 100w | 1,370 | KSAC | Manhattan, Kansas | 500w | 580 |
| KFJB | Marshalltown, Iowa | 100w | 1,200 | KGKO | Witchita Falls, Texas | 250w | 570 | | | 1kw-LS | |
| | | 250w-LS | | | | 500w-LS | | KSCJ | Sioux City, Ia. | 1kw | 1,330 |
| KFJI | Klamath Falls, Ore. | 100w | 1,210 | KGKX | Sandpoint, Idaho, C. P. Lewiston | 100w | 1,420 | KSD | St. Louis, Mo. | 500w | 550 |
| KFJM | Grand Forks, N. D. | 100w | 1,370 | KGKY | Scottsbluff, Nebr. | 100w | 1,500 | KSEI | Pocatello, Idaho | 250w | 900 |
| KFJR | Portland, Ore. | 500w | 1,300 | KGMB | Honolulu, Hawaii | 250w | 1,320 | | | 500w-LS S.A. frequency 890Kc | |
| KFJZ | Fort Worth, Texas. | 100w | 1,370 | KGMP | Elk City, Okla. | 100w | 1,210 | KSL | Salt Lake City, T-Saltair | 50kw | 1,130 |
| KFKA | Greeley, Colo. | 500w | 880 | KGNF | North Platte, Nebr. | 500w | 1,430 | KSO | Des Moines, Ia. | 100w | 1,370 |
| | | 1kw-LS | | KGNO | Dodge City, Kans. | 250w | 1,210 | | | 250w-LS | |
| KFKU | Lawrence, Kan., T-Tonganoxie | 500w | 1,220 | KGO | San Francisco, Calif., | | | KSOO | Sioux Falls, S. D. | 2½kw | 1,110 |
| KFLV | Rockford, Ill. | 500w | 1,410 | | T-Oakland | 7½kw | 790 | KSTP | St. Paul, Minn. | 25kw-LS (exp.) | 1,460 |
| KFLX | Call letters changed to KLUF | | | KGRS | Amarillo, Texas | 1kw | 1,410 | | | 1kw-LS | |
| KFMX | Northfield, Minn. | 1kw | 1,250 | KGU | Honolulu, Hawaii | 2½kw | 750 | KTAB | San Francisco, Calif. | 1kw | 560 |
| KFNF | Shenandoah, Iowa | 500w | 890 | KGVO | Missoula, Montana | 100w | 1,200 | KTAR | Phoenix, Ariz. | 500w | 620 |
| | | 1kw-LS | | KGW | Portland, Ore., T-Faloma | 1kw | 620 | | | Additional night | |
| KFOR | Lincoln, Nebr. | 100w | 1,210 | KGY | Olympia, Wash. | 100w | 1,210 | KTAT | Fort Worth, Tex. | 1kw | 1,240 |
| | | 250w-LS | | KHJ | Los Angeles, Calif. | 1kw | 900 | KTBS | Shreveport, La. | 1kw | 1,450 |
| KFOX | Long Beach, Calif. | 1kw | 1,250 | KHQ | Spokane, Wash. | 1kw | 590 | KTFI | Twin Falls, Idaho | 500w | 1,240 |
| KFPL | Dublin, Texas | 100w | 1,310 | | | 2kw-LS | | | | 1kw-LS | |
| KFPM | Greenville, Tex. | 15w | 1,310 | KICA | Covis, N. Mex. | 100w | 1,370 | KTHS | Hot Springs National Park, Arkansas | 10kw | 1,040 |
| KFPW | Ft. Smith, Ark. | 100w | 1,210 | KICK | Red Oak, Iowa | 100w | 1,420 | KTM | Los Angeles, Calif. | 500w | 780 |
| KFPY | Spokane, Wash. | 1kw | 1,340 | | C.P., T. and studio Carter Lake | | | | T-Santa Monica | 1kw-LS | |
| KFQD | Anchorage, Alaska | 250w | 600 | KID | Idaho Falls, Idaho | 250w | 1,320 | KTRH | Houston, Texas | 1kw | 1,120 |
| KFRC | San Francisco, Calif. | 1kw | 610 | | | 500w-LS | | KTSA | San Antonio, Texas | 1kw | 1,290 |
| KFRU | Columbia, Mo. | 500w | 630 | KIDO | Boise, Idaho | 1kw | 1,350 | KTSM | El Paso, Texas | 100w | 1,310 |
| KFSD | San Diego, Calif. | 1kw | 600 | KIDW | Lamar, Colo. | 100w | 1,420 | KTW | Seattle, Wash. | 1kw | 1,220 |
| KFSG | Los Angeles, Calif. | 500w | 1,120 | KIEM | Eureka, Calif. | 100w | 1,210 | KUJ | Walla Walla, Washington | 100w | 1,370 |
| KFUL | Galveston, Texas | 500w | 1,290 | KIEV | Glendale, Calif. | 100w | 850 | KUMA | Yuma, Ariz. | 100w | 1,420 |
| KFUO | Clayton, Mo. | 500w | 550 | KIFH | Juneau, Alaska | 100w | 1,310 | KUOA | Fayetteville, Arkansas | 1kw | 1,260 |
| | | 1kw-LS | | KIGY | Lowell, Ariz. | 100w | 1,200 | KUSD | Vermillion, S. D. | 500w | 890 |
| KFVD | Los Angeles, Calif. | 250w | 1,000 | KIT | Yakima, Wash. | 100w | 1,310 | KVI | Tacoma, Wash., T-Des Moines | 500w | 570 |
| KFVS | Cape Girardeau, Mo. | 100w | 1,210 | KJBS | San Francisco, Calif. | 100w | 1,070 | KVL | Seattle, Wash. | 100w | 1,370 |
| KFWB | Hollywood, Calif. | 1kw | 950 | KJR | Seattle, Wash. | 5kw | 970 | KVOA | Tucson, Ariz. | 500w | 1,260 |
| KFWF | St. Louis, Mo. | 100w | 1,200 | KLCN | Blytheville, Ark. | 50w | 1,290 | KVOO | Tulsa, Okla. | 5kw | 1,140 |
| KFWI | San Francisco, Calif. | 500w | 930 | | | C.P. 100w | | | | C.P. 25kw | |
| KFXD | Nampa, Idaho | 100w | 1,200 | KLO | Ogden, Utah | 500w | 1,400 | KVOR | Colorado Springs, Colo. | 1kw | 1,270 |
| KFXF | Denver, Colo. | 500w | 920 | KLPM | Minot, N. D. | 250w | 1,240 | KVOS | Bellingham, Wash. | 100w | 1,200 |
| KFXJ | Grand Junction, Colorado | 100w | 1,200 | KLRA | Little Rock, Arkansas | 1kw | 1,390 | KWCR | Cedar Rapids, Iowa | 100w | 1,420 |
| KFXM | San Bernardino, Calif. | 100w | 1,210 | KLS | Oakland, Calif. | 250w | 1,440 | | | 250w-LS | |
| KFXR | Oklahoma City, Okla. | 100w | 1,310 | KLUF | Galveston, Texas | 100w | 1,370 | KWEA | Shreveport, La. | 100w | 1,210 |
| | | 250w-LS | | KLX | Oakland, Calif. | 1kw | 880 | KWFF | Hilo, Hawaii | 100w | 1,210 |
| KFYO | Lubbock, Texas | 100w | 1,310 | KLZ | Denver, Colo. | 1kw | 560 | KWG | Stockton, Cal. | 100w | 1,200 |
| | | 250w-LS | | KMA | Shenandoah, Iowa | 500w | 930 | KWJJ | Portland, Ore. | 500w | 1,060 |
| KFYR | Bismark, N. D. | 1kw | 550 | | | 1kw-LS | | KWK | St. Louis, Mo., T-Kirkwood | 1kw | 1,350 |
| | | 2½kw-LS | | KMAC | San Antonio, Texas | 100w | 1,370 | KWKC | Kansas City, Mo. | 100w | 1,370 |
| KGA | Spokane, Wash. | 5kw | 1,470 | KMBC | Kansas City, Mo., | | | KWKH | Shreveport, La., T-Kennonwood | 10kw | 850 |
| KGAR | Tucson, Ariz. | 100w | 1,370 | | T-Kansas City, Kan. | 1kw | 950 | KWLC | Decorah, Iowa | 100w | 1,270 |
| | | 250w-LS | | KMED | Medford, Ore. | 100w | 1,310 | KWSC | Pullman, Wash. | 1kw | 1,220 |
| KGB | Dan Diego, Calif. | 1kw | 1,330 | KMJ | Fresno, Calif. | 500w | 580 | | | 2kw-LS | |
| KGBU | Ketchikan, Alaska | 500w | 900 | KMLB | Monroe, La. | 100w | 1,200 | KWWG | Brownsville, Texas | 500w | 1,260 |
| KGBX | Springfield, Mo. | 100w | 1,310 | KMMJ | Clay Center, Nebr. | 1kw | 740 | KXA | Seattle, Wash. | 250w | 760 |
| KGBZ | York, Neb. | 500w | 930 | KMO | Tacoma, Wash. | 250w | 1,330 | | | 500w-LS | |
| | | 1kw-LS | | KMOX | St. Louis, Mo. | 50kw | 1,090 | KXL | Portland, Ore. | 100w | 1,420 |
| KGCA | Decorah, Iowa | 100w | 1,270 | KMPC | Beverly Hills, Calif. | 500w | 710 | KXO | El Centro, Calif. | 100w | 1,500 |
| KGCR | Watertown, S. D. | 100w | 1,210 | KMTR | Los Angeles, Calif. | 500w | 570 | KXRO | Aberdeen, Wash. | 100w | 1,310 |
| KGCU | Mandan, N. D. | 250w | 1,240 | KNX | Austin, Tex. | 100w | 1,500 | KXYZ | Houston, Texas | 250w | 1,440 |
| | | | | | Los Angeles, Calif. | 25kw | 1,050 | | | | |

(Continued on page 10)

The LEADER in QUALITY and PRICE SILVERTONE Radio

OF COURSE Silvertone Radio Receivers have all the new and proven features which add to your enjoyment of radio programs. Feature for feature Silvertone is the outstanding radio value today. But you buy more value than you can see when you purchase a Silvertone. Hidden Quality is that extra value. The size and construction of the chassis—the careful construction and finish of the cabinets—the large size electro dynamic speakers, and last but not least, the many tests and inspections they are subjected to means longer and better entertainment during the life of your Silvertone Radio.

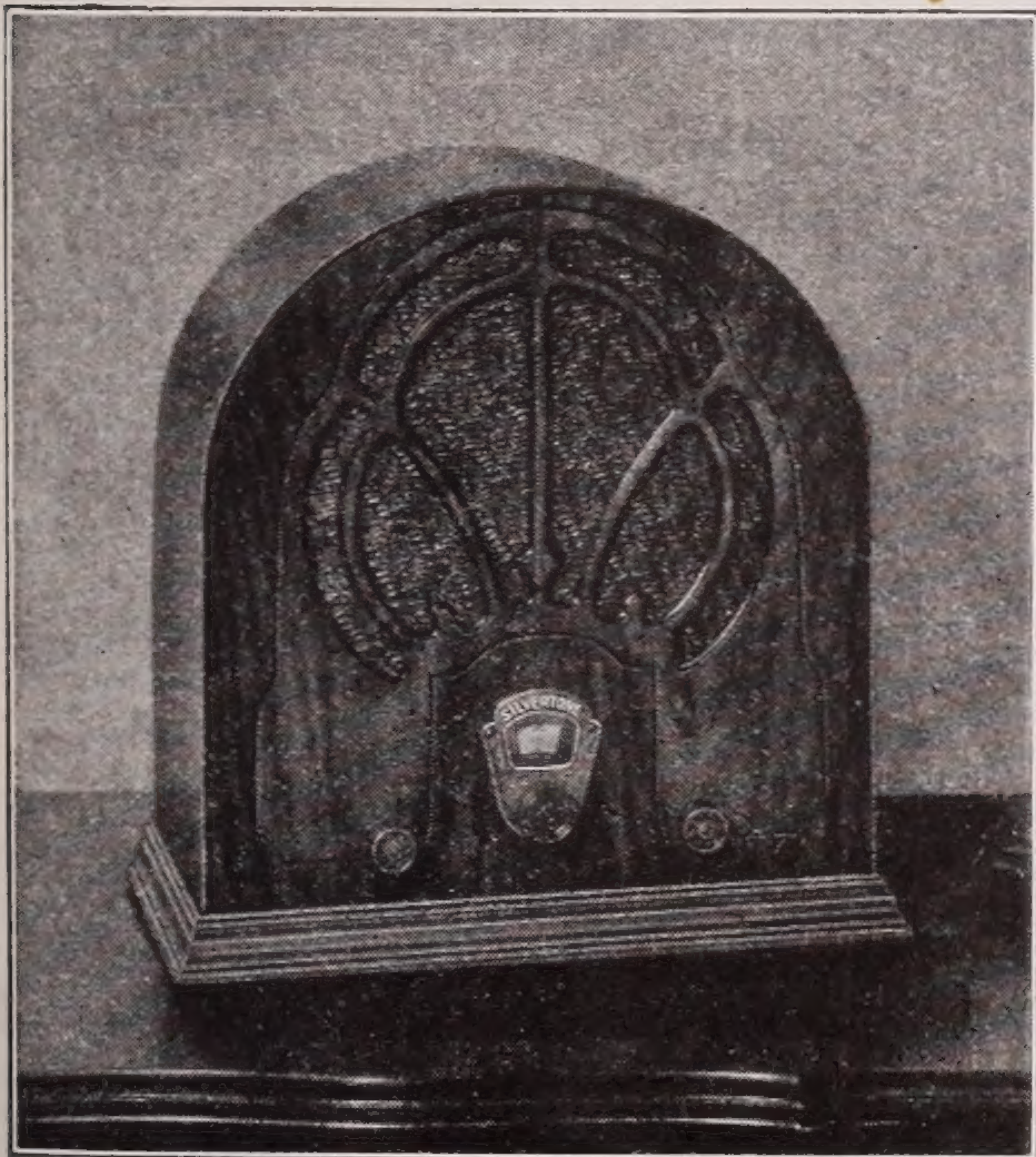


SILVERTONE MODEL 1704.

A splendid little radio with big set performance. Will operate on direct or alternating current, 25 or 60 cycles. 5-tube superheterodyne with efficient electro dynamic speaker for tone—power—performance. Automatic fading control to reduce unpleasant fading. Moderne design cabinet finished in walnut with genuine inlays.

COMPLETE WITH ATTACHED
AERIAL AND TUBES.....

\$19⁹⁵

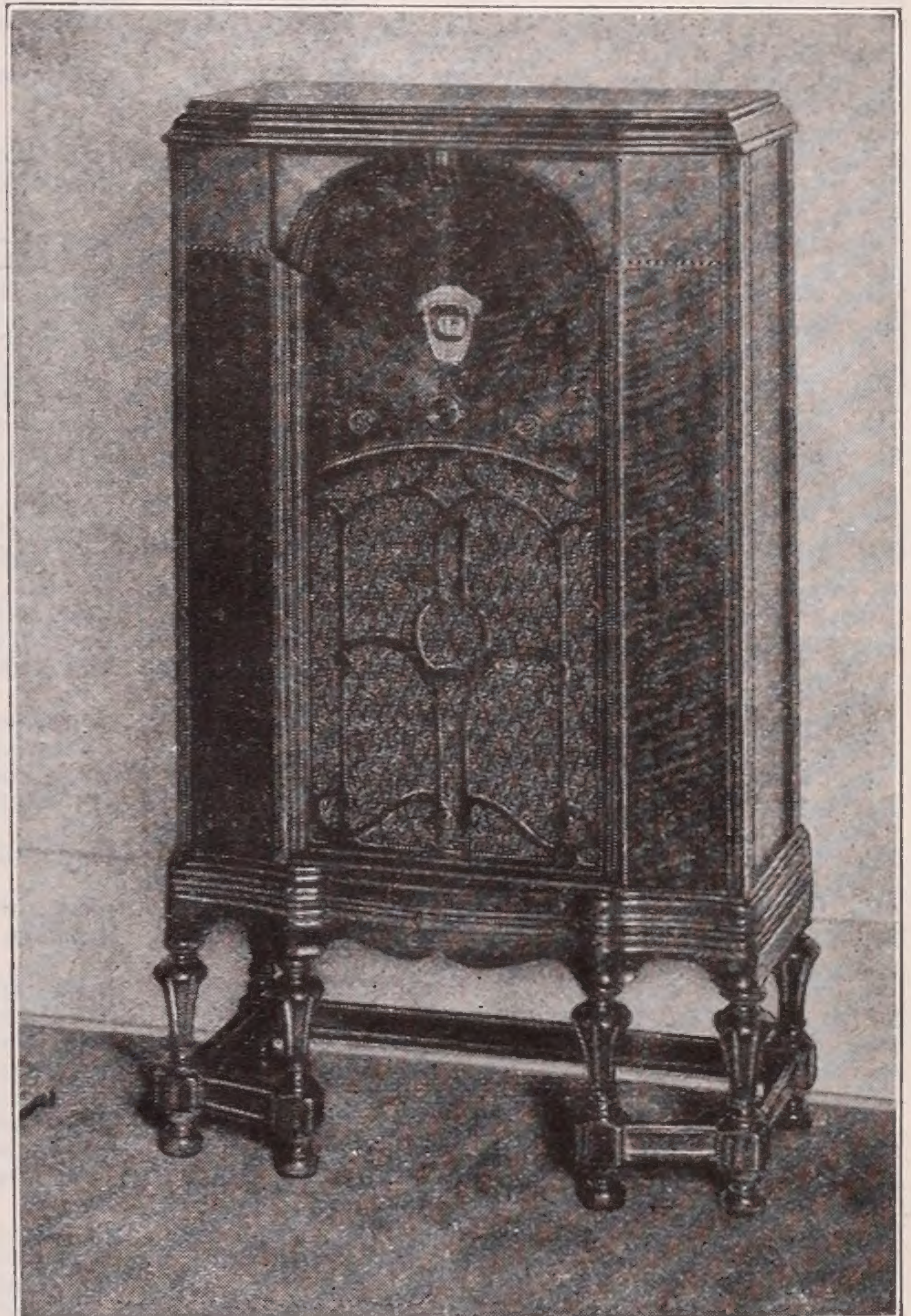


SILVERTONE MODEL 1706.

Small in size but a giant in performance. Tunes in all police calls, airplane conversations and amateurs, in addition to the regular broadcasts. Range 70 to 550 meters. Powerful 5-tube superheterodyne circuit—electro dynamic speaker and tone control. Popular Gothic design walnut finish cabinet with two tone decorated front.

COMPLETE WITH
MATCHED TUBES...

\$21⁹⁵

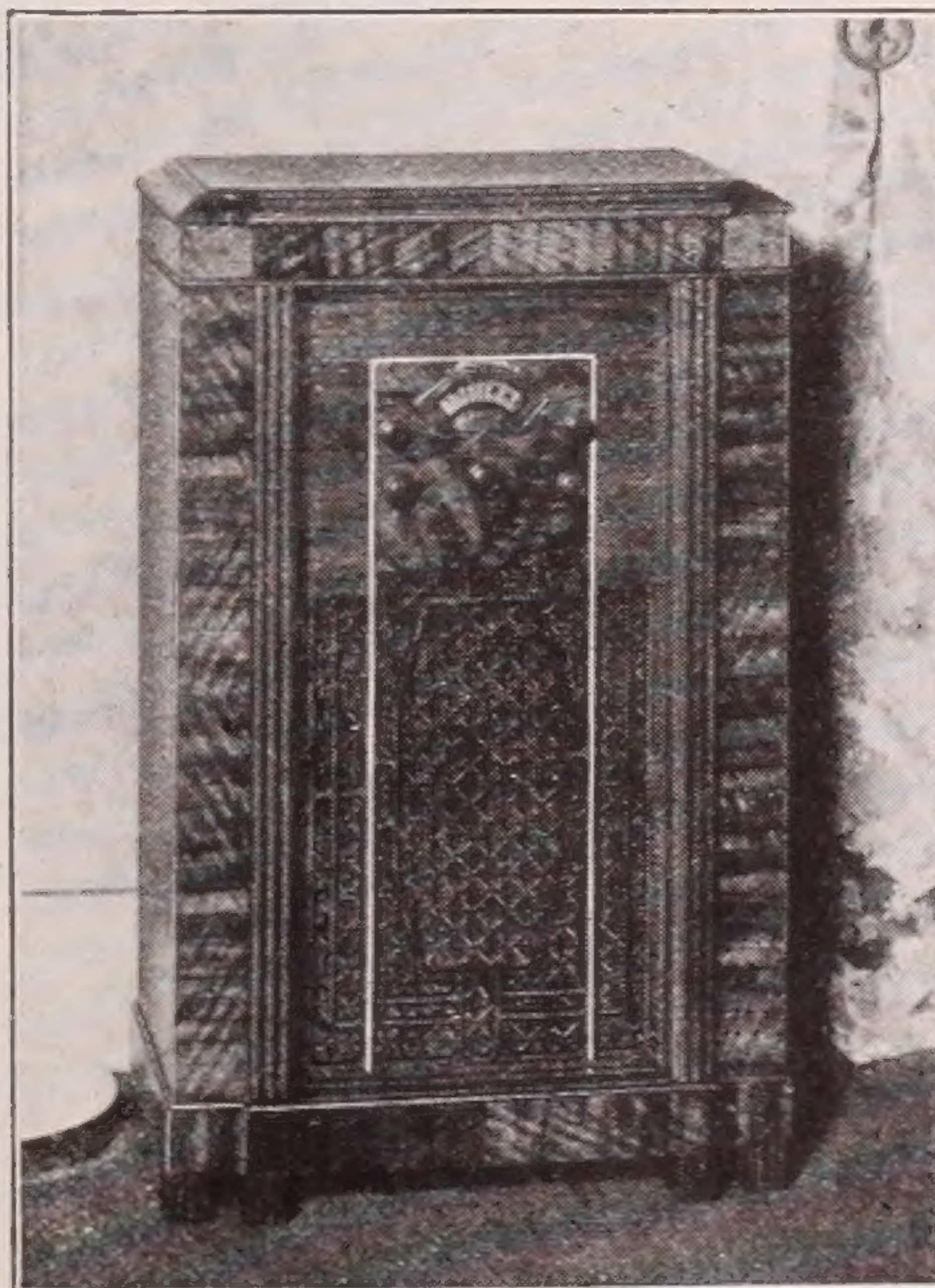


SILVERTONE MODEL 1720.

What a value! Just note the features of this remarkable receiver and then the extremely low price. Powerful 10-tube superheterodyne chassis—automatic fading control—full size electro dynamic speaker—tone control—newest high efficiency tubes—four power output tubes and tuning range of 170 to 550 meters. Six legged walnut finish cabinet with sliced walnut veneer top, figured oriental wood side panels and matched butt walnut instrument panel.

PRICE COMPLETE WITH
MATCHED TUBES ONLY..

\$44⁹⁵



SILVERTONE MODEL 1709.

Perfectly matched dual electro dynamic speakers combined with a powerful 8-tube superheterodyne chassis make possible in this radio tone reproduction and performance that is unusual for a receiver in this price range. Simplicity and ease of operation are obtained from the new automatic sensitivity and volume controls and microvision dial. Besides regular broadcasting, all police calls, amateur stations and airplane conversations can be received. Fine quality carefully matched walnut veneer combined with decorative burl maple, striped walnut and oriental wood styled in modified moderne design make this cabinet extremely attractive.

COMPLETE WITH
MATCHED TUBES

\$49⁹⁵

PRICES SLIGHTLY HIGHER IN SOME LOCALITIES

SEARS, ROEBUCK AND CO.

VISIT OUR NEAREST
RETAIL STORE

Our Radio Log

(Continued from page 8)

| | | | | | | | | | | | |
|------------------|---|---------|-------|------------------|--|-----------------|-------|------------------|---------------------------------------|-----------------------------|-------|
| KYA | San Francisco, Calif. | 1kw | 1,230 | WDOO | Chattanooga, Tenn. | 1kw | 1,280 | WHOM | Jersey City, N. J. | 250w | 1,450 |
| KYW | Chicago, Ill., T-Bloomingtondale Township | 10kw | 1,020 | WDRC | T-Brainerd | 2½kw-LS | | WHP | Harrisburg, Pa., T-Lemoyne | 500w | 1,430 |
| WAAB | Boston, Mass., T-Quincy | 500w | 1,410 | WDSU | Hartford, Conn., T-Bloomfield | 500w | 1,330 | WIAS | Ottumwa, Iowa | 100w | 1,310 |
| WAAF | Chicago, Ill. | 500w | 920 | WDZ | New Orleans, La., T-Gretna | 1kw | 1,250 | WIBA | Madison, Wis | 500w | 1,280 |
| WAAM | Newark, N. J. | 1kw | 1,250 | WEAF | Tuscola, Ill. | 100w | 1,070 | WIBG | Glenside, Pa., T-Elkins Park | 25w | 930 |
| WAAT | Jersey City, N. J. | 500w | 940 | WEAN | New York, N. Y., T-Bellmore | 50kw | 660 | WIBM | Jackson, Mich. | 100w | 1,370 |
| WAAW | Omaha, Nebr. | 500w | 660 | WEAO | Providence, R. I. | 250w | 780 | WIBO | Chicago, Ill. | 1kw | 560 |
| WA3C | New York, N. Y. | 50kw | 860 | WEBC | Columbus, Ohio | 750w | 570 | WIBU | T-Des Plaines | 1½kw-LS | |
| WBOQ | T-Wayne, N. J. | | | WEBQ | Superior, Wis | 1kw-LS | | WIBW | Poynette, Wis. | 100w | 1,210 |
| WABI | Bangor, Maine | 100w | 1,200 | WEBR | Harrisburg, Ill. | 2½kw | 1,290 | WIBX | Topeka, Kansas | 100w | 580 |
| WABZ | Call letters changed to WBBX | | | WEDC | Buffalo, N. Y. | 100w | 1,310 | WICC | Utica, N. Y. | 100w | 1,200 |
| WACO | Waco, Texas | 100w | 1,420 | WEED | Chicago, Ill. | 250w-LS | | WIL | Bridgeport, Conn. | 300w-LS | |
| WADC | Tallmadge, Ohio | 1kw | 1,320 | WEEI | Greenville, N. C. | 100w | 1,210 | WILL | St. Louis, Mo. | 250w | 600 |
| WAGM | Presque Isle, Maine | 100w | 1,420 | WEEU | Boston, Mass., T-Weymouth | 1kw | 590 | WILM | Urbana, Ill. | 500w-LS | 890 |
| WAIU | Columbus, Ohio | 500w | 640 | WEHC | Reading, Pa. | 1kw | 830 | WIND | Wilmington, Del., T-Edge Moor | 100w | 1,420 |
| WALR | Zanesville, Ohio | 100w | 1,210 | WEHS | Emory, Va. (C.P. move transmitter and studio to Charlesville, Va.) | 500w | 1,350 | WINS | Gary, Ind. | 1kw | 560 |
| WAMC | Anniston, Ala. | 100w | 1,420 | WELL | Cicero, Ill. | 100w | 1,420 | WIOD | New York, N. Y., T-Carlstadt, N. J. | 500w | 1,180 |
| WAML | Laurel, Miss. | 100w | 1,310 | WENC | Battle Creek, Mich. | 50w | 1,420 | WMBF | Miami, Fla. | 1kw | 1,300 |
| WAPI | Birmingham, Alabama | 5kw | 1,140 | WENR | Americus, Ga. | 100w | 1,420 | WIP | T-Miami Beach | | |
| WARD | Brooklyn, N. Y., T-Long Island City | 500w | 1,400 | WERE | Chicago, Ill., T-Downers Grove | 50kw | 870 | WIS | Philadelphia, Pa. | 500w | 610 |
| WASH | Grand Rapids, Mich. | 500w | 1,270 | WERG | Erie, Pa. | 100w | 1,420 | WISN | Columbia, S. C. | 500w | 1,010 |
| WAWZ | Zarephath, N. J. | 250w | 1,350 | WESG | Elmira, N. Y., T-Ithaca | 1kw | 1,040 | WJAC | Milwaukee, Wis | 250w | 1,120 |
| WAZL | Hazleton, Pa. | 100w | 1,420 | WEVD | New York, N. Y., T-Brooklyn | 500w | 1,300 | WJAG | Johnstown, Pa. | 100w | 1,310 |
| WBAA | W. Lafayette, Indiana | 500w | 1,400 | WEW | St. Louis, Mo. | 1kw | 760 | WJAR | Norfolk, Nebr. | 1kw | 1,060 |
| WBAK | Harrisburg, Pa. | 1kw | 1,430 | WEXL | Royal Oak, Mich. | 50w | 1,310 | WJAS | Providence, R. I. | 250w | 890 |
| WBAL | Baltimore, Md., T-Glen Morris | | | WFAA | Dallas, Texas, T-Grapevine | 50kw | 800 | WJAX | Pittsburgh, Pa. | 1kw | 1,290 |
| WBAP | C.P. T-Pikesville, Md. | 10kw | 1,060 | WFAB | New York, N. Y., T-Carlstadt, N. J. | 1kw | 1,300 | WJAY | T-North Fayette Twp. | 2½kw-LS | |
| WBAX | Fort Worth, Texas, T-Grapevine | 50kw | 800 | WFAM | South Bend, Ind. | 100w | 1,200 | WJBC | Jacksonville, Fla. | 1kw | 900 |
| WBBC | Wilkes-Barre, Pa. | | | WFAN | Philadelphia, Pa. | 500w | 610 | WJBI | Cleveland, Ohio | 500w | 610 |
| WBBL | T-Plains Twp. | 100w | 1,210 | WFAS | White Plains, N. Y. | 100w | 1,210 | WJBL | La Salle, Ill. | 100w | 1,200 |
| WBBL | Brooklyn, N. Y. | 500w | 1,400 | WFBC | Greenville, S. C. | 100w | 1,200 | WJBO | Red Bank, N. J. | 100w | 1,210 |
| WBBL | Richmond, Va. | 100w | 1,210 | WFBE | Cincinnati, Ohio | 250w-LS | 1,200 | WJBR | Detroit, Mich., T-Highland Park | 50w | 1,370 |
| WBBL | Chicago, Ill., T-Glenview | 25kw | 770 | WFBG | Altoona, Pa. | 100w | 1,310 | WJBS | Decatur, Ill. | 100w | 1,200 |
| WBBL | Brooklyn, N. Y., T-Rossville | 1kw | 1,300 | WFBH | Syracuse, N. Y., T-Collamer | 1kw | 1,360 | WJBU | New Orleans, La., C.P. Baton Rouge | 100w | 1,420 |
| WBBL | New Orleans, La. | 100w | 1,200 | WFBM | Indianapolis, Ind. | 2½kw-LS | 1,230 | WJBW | Call letters changed to WKOK | | |
| WBBL | Ponca City, Okla. | 100w | 1,200 | WFBP | Baltimore, Md. | 1kw | 1,270 | WJBW | New Orleans, La. | 100w | 1,200 |
| WBBL | Bay City, Mich. | 500w | 1,410 | WFBT | Flint, Mich. | 100w | 1,310 | WJBY | Gadsden, Ala. | 100w | 1,210 |
| WBEN | Buffalo, N. Y., T-Martinsville | 1kw | 900 | WFDV | Rome, Ga. | 100w | 1,500 | WJDX | Jackson, Miss. | 1kw | 1,270 |
| WBEO | Marquette, Mich. | 100w | 1,310 | WFEA | Manchester, N. H. | 500w | 1,430 | WJEJ | Hagerstown, Md. | 100w | 1,210 |
| WBHS | Huntsville, Alabama | 100w | 1,200 | WFI | Philadelphia, Pa. | 500w | 560 | WJEM | Tupelo, Miss. | 500w | 990 |
| WBIG | Greensboro, North Carolina | 500w | 1,440 | WFIW | Hopkinsville, Ky. | 1kw | 940 | WJEQ | Williamsport, Pa. | 100w | 1,370 |
| WBMS | Hackensack, N. J. | 1kw-LS | | WFLA | Clearwater, Fla. | 250w | 620 | WJJD | Mooseheart, Ill. | 20kw | 1,130 |
| WBNX | New York, N. Y. | 250w | 1,350 | WSUN | Brooklyn, N. Y. | 500w-LS | 1,400 | WJJS | Call letters changed to WIND | | |
| WBOQ-WABC | (See WABC-WBOQ) | | | WFOX | Lancaster, Pa. | 100w | 1,310 | WJMS | Ironwood, Mich. | 100w | 1,420 |
| WBOV | Terre Haute, Indiana | 100w | 1,310 | WGAL | Cleveland, Ohio, T-Cuyahoga Heights | 500w | 1,450 | WJR | Detroit, Mich., T-Sylvan | | |
| WBRC | Birmingham, Ala. | 500w | 930 | WGAR | Freeport, N. Y. | 1kw-LS | 1,210 | WJSV | Lake Village | 10kw | 750 |
| WBRE | Wilkes-Barre, Pa. | 100w | 1,310 | WGBC | Evansville, Ind. | 500w | 630 | WJTL | Alexandria, Va. | 10kw | 1,460 |
| WBSO | Needham, Mass. | 500w | 920 | WGBC-WNBR | Scranton, Pa. | 250w | 880 | WJW | Oglethorpe University, Ga. | 100w | 1,370 |
| WBT | Charlotte, N. C. | 25kw | 1,080 | WGBF | Mississippi City, Miss. | 100w | 1,210 | WJZ | Akron, Ohio | 100w | 1,210 |
| WBTM | Danville, Va. | 100w | 1,370 | WGBI | Newark, N. J. | 250w | 1,250 | WKAQ | New York, N. Y., T-Bound Brook, N. J. | 50kw | 760 |
| WBZ | Boston, Mass., T-Millis Twp. | 25kw | 990 | WGCM | Chicago, Ill. | 500w | 1,360 | WKAR | San Juan, P.R. | 1kw | 1,240 |
| WBZA | Boston, Mass., T-East Springfield | 1kw | 990 | WGCP | | 1kw-LS (Sunday) | | WKAV | E. Lansing, Mich. | 1kw | 1,040 |
| WCAC | Storrs, Conn. | 250w | 600 | WGES | | | | WKBB | Laconia, N. H. | 100w | 1,310 |
| WCAD | Canton, N. Y. | 500w | 1,220 | WGH | Newport News, Va. | 100w | 1,310 | WKBC | Joliet, Ill., C.P.E. Dubuque | 100w | 1,310 |
| WCAE | Pittsburgh, Pa. | 1kw | 1,220 | WGL | Ft. Wayne, Ind. | 100w | 1,370 | WKBF | | C.P. 1,500w | |
| WCAH | T-Baldwin Twp. | | | WGLC | Glens Falls, N. Y., T. and studio Hudson Falls, N. Y. | 100w | 1,370 | WKBH | Birmingham, Ala. | 100w | 1,310 |
| WCAJ | Columbus, Ohio | 500w | 1,430 | WGMS-WLB | (See WLB-WGMS) | | | WKBI | Indianapolis, Ind., T-Indianapolis | 500w | 1,400 |
| WCAJ | Lincoln, Nebr. | 500w | 590 | WGN | Chicago, Ill., T-Elgin | 25kw | 720 | WKBN | La Crosse, Wis. | 1kw | 1,380 |
| WCAL | Northfield, Minnesota | 1kw | 1,250 | WGNV | Chester Township, N. Y. | 50w | 1,210 | WKBS | Cicero, Ill. | 100w | 1,420 |
| WCAM | Camden, N. J. | 500w | 1,280 | WGR | Buffalo, N. Y., T-Amherst Township | 1kw | 550 | WKBS | Youngstown, O. | 500w | 570 |
| WCAO | Baltimore, Md. | 250w | 600 | WGST | Atlanta, Ga. | 250w | 890 | WKBS | Galesburg, Ill. | 100w | 1,310 |
| WCAP | Asbury Park, N. J., T-Whitesville | 500w | 1,280 | WGY | Schenectady, N. Y., T-South Schenectady | 500w-LS | | WKBV | Connersville, Indiana | 100w | 1,500 |
| WCAT | Rapid City, South Dakota | 100w | 1,200 | WHA | Madison, Wis. | 50kw | 790 | WKBW | Buffalo, N. Y., T-Amherst Township | 5kw | 1,480 |
| WCAU | Philadelphia, Pa., T-Newton Square Co. | 50kw | 1,170 | WHAD | Madison, Wis. | 1kw | 940 | WKBU | Ludington, Mich. | 100w | 1,500 |
| WCAX | Burlington, Vt. | 100w | 1,200 | WHAD | Milwaukee, Wis | 250w | 1,120 | WKBU | La Grange, Ga. | 100w | 1,500 |
| WCAZ | Carthage, Ill. | 50w | 1,070 | WHAM | Rochester, N. Y. | | | WKFI | Greenville, Miss. | 100w | 1,210 |
| WCBA | Allentown, Pa. | 250w | 1,440 | WHAS | T-Victor Twp. | 25kw | 1,150 | WKJC | Lancaster, Pa. | 100w | 1,200 |
| WCBD | Zion, Ill. | 5kw | 1,080 | WHAT | Louisville, Ky., T-Jeffersontown | 25kw | 820 | WKOK | Lewisburg, Pa. | 100w | 1,210 |
| WCBM | Baltimore, Md. | 100w | 1,370 | WHAZ | Philadelphia, Pa. | 100w | 1,310 | WKRC | Cincinnati, O. | 500w | 550 |
| WCBS | Springfield, Ill. | 250w-LS | | WHB | Troy, N. Y. | 500w | 1,300 | WKY | | S.A. 500w-additional (exp.) | |
| WCCO | Minneapolis, Miss., T-Anoka | 50kw | 810 | WHBC | Kansas City, Mo., T-North Kansas City | 500w | 860 | WKZO | Oklahoma City, Oklahoma | 1kw | 900 |
| WCDA | New York, N. Y., T-Cliffside, N. J. | 250w | 1,350 | WHBD | Canton, Ohio | 100w | 1,200 | WLAC | Kalamazoo, Mich. | 1kw | 590 |
| WCFL | Chicago, Ill. | 5kw | 970 | WHBF | Mt. Orab, Ohio | 100w | 1,370 | WLAP | Nashville, Tenn. | 5kw | 1,470 |
| WCGU | Call Letters changed to WARD | | | WHBF | Rock Island, Ill. | 100w | 1,210 | WLB | Louisville, Ky. | 100w | 1,200 |
| WCKY | Covington, Ky. | 5kw | 1,490 | WHBL | Sheboygan, Wis | 500w | 1,410 | WLB | | 250w-LS | |
| WCLO | T-Crescent Springs | | | WHBQ | Memphis, Tenn. | 100w | 1,370 | WLB | Minneapolis, Minn., T-St. Paul | 1kw | 1,250 |
| WCLO | Janesville, Wis. | 100w | 1,200 | WHBU | Anderson, Ind. | 100w | 1,210 | WLB | Muncie, Ind. | 50w | 1,310 |
| WCLS | Joilet, Ill. | 100w | 1,310 | WHBY | Green Bay, Wis., T-West De Pere | 100w | 1,200 | WLB | Kansas City, Kansas | 100w | 1,420 |
| WCOA | Pensacola, Fla. | 500w | 1,340 | WHDF | Calumet, Mich. | 100w | 1,370 | WLB | Stevens Point, Wisconsin, T-Nr. Ellis | 2½kw | 900 |
| WCOC | Meridian, Miss | 500w | 880 | WHDH | Boston, Mass., T-Saugus | 250w-LS | | WLB | Erie, Pa., T-Summit Township | 500w | 1,260 |
| WCOD | Harrisburg, Pa. | 100w | 1,200 | WHDL | Tupper Lake, N. Y. | 100w | 830 | WLB | | 1kw-LS | |
| WCRW | Chicago, Ill. | 100w | 1,210 | WHEB | Portsmouth, N. H. | 250w | 1,420 | WLB | Bangor, Me. | 500w | 620 |
| WCSC | Charleston, S. C. | 500w | 1,360 | WHFC | T-Newington | 250w | 740 | WLCI | Ithaca, N. Y. | 50w | 1,210 |
| WCSH | Portland, Me., T-Scarboro | 1kw | 940 | WHFE | Rochester, N. Y. | 500w | 1,440 | WLEU | Erie, Pa. | 100w | 1,420 |
| WDAE | Tampa, Fla. | 1kw | 1,220 | WHF | Kosciusko, Miss. | 100w | 1,500 | WLEY | | 250w-LS | |
| WDAF | Kansas City, Mo. | 1kw | 610 | WHG | | 250w-LS | | WLIT | Lexington, Mass. | 100w | 1,370 |
| WDAG | Amarillo, Tex. | 1kw | 1,410 | WHH | | 250w-LS | | WLOE | Philadelphia, Pa. | 500w | 560 |
| WDAH | El Paso, Texas | 100w | 1,310 | WHI | | 250w-LS | | WLOE | Boston, Mass., T-Chelsea | 100w | 1,500 |
| WDAS | Philadelphia, Pa. | 100w | 1,370 | WHK | | 250w-LS | | WLS | | 250w-LS | |
| WDAY | Fargo, N. D., T-West Fargo | 1kw | 940 | WHM | | 250w-LS | | WLTH | Chicago, Ill., T-Downers Grove | 50kw | 870 |
| WDBJ | Roanoke, Va. | 250w | 930 | WHN | | 250w-LS | | WLVA | Call letters changed to WARD | | |
| WDBO | Orlando, Fla. | 250w | 580 | WHO | | 250w-LS | | WLVA | Lynchburg, Va. | 100w | 1,370 |
| WDEL | Wilmington, Del. | 250w | 1,120 | WHO | | 250w-LS | | WLW | Cincinnati, O., T-Mason | 50kw | 700 |
| WDEV | Waterbury, Vt. | 500w-LS | 550 | WHO | | 250w-LS | | WLWL | New York, N. Y., T-Kearny, N. J. | 5kw | 1,100 |
| WDGY | Minneapolis, Minn. | 1kw | 1,180 | WHO | | 250w-LS | | WMAC-WSYR | (See WSYR-WMAC) | | |
| | | | | WHO | | 250w-LS | | | | | |

(Continued on page 92)

As NEW as TOMORROW . . .

SILVERTONE Radio

- Long and Short Wave
- Modern Cabinet Styles
- Marvelous Tone Reproduction . . .
- Latest Circuit Improvements . . .

New improved radio features that do all but tune the radio; reproducing the glorious programs true to the original rendition. Cabinets designed to add a new note to your home furnishings.

No matter what your desires are in radio reception or cabinet style, there is a Silvertone model from which to make your selection. And backing up the beauty, efficiency and economy of these Silvertone Radio Receivers is the guarantee and reputation of the World's Largest Store



SILVERTONE MODEL 1722.

Here is the finest expression of the radio and cabinet makers art. Reception of foreign broadcasts under favorable conditions—all police calls—ships at sea—airplane conversations—amateur and regular broadcasts are obtained through the powerful 12-tube advanced superheterodyne receiver. Tuning of regular broadcasts is achieved through the medium of a flash tuning light which lights up when a station is accurately tuned. Two powerful large electro dynamic speakers provide the utmost in faithful tone reproduction. Automatic fading and sensitivity controls provide better enjoyment of programs. This set is equipped with a new style modern accurate electric clock. The cabinet is styled and designed in tomorrow's vogue an achievement in beautifully matched woods and veneers.

PRICE COMPLETE WITH MATCHED TUBES.

\$89⁹⁵



SILVERTONE MODEL 1708.

Powerful 8-tube full range superheterodyne receiver installed in Gothic style moderne cabinet. Tuning range 70 to 550 meters receiving all police calls, airplane conversations and amateurs, as well as regular broadcasting. New automatic sensitivity and fading control, microvision dial and extra large electro dynamic speaker provide ease of operation and tone quality hard to duplicate.

COMPLETE WITH MATCHED TUBES.

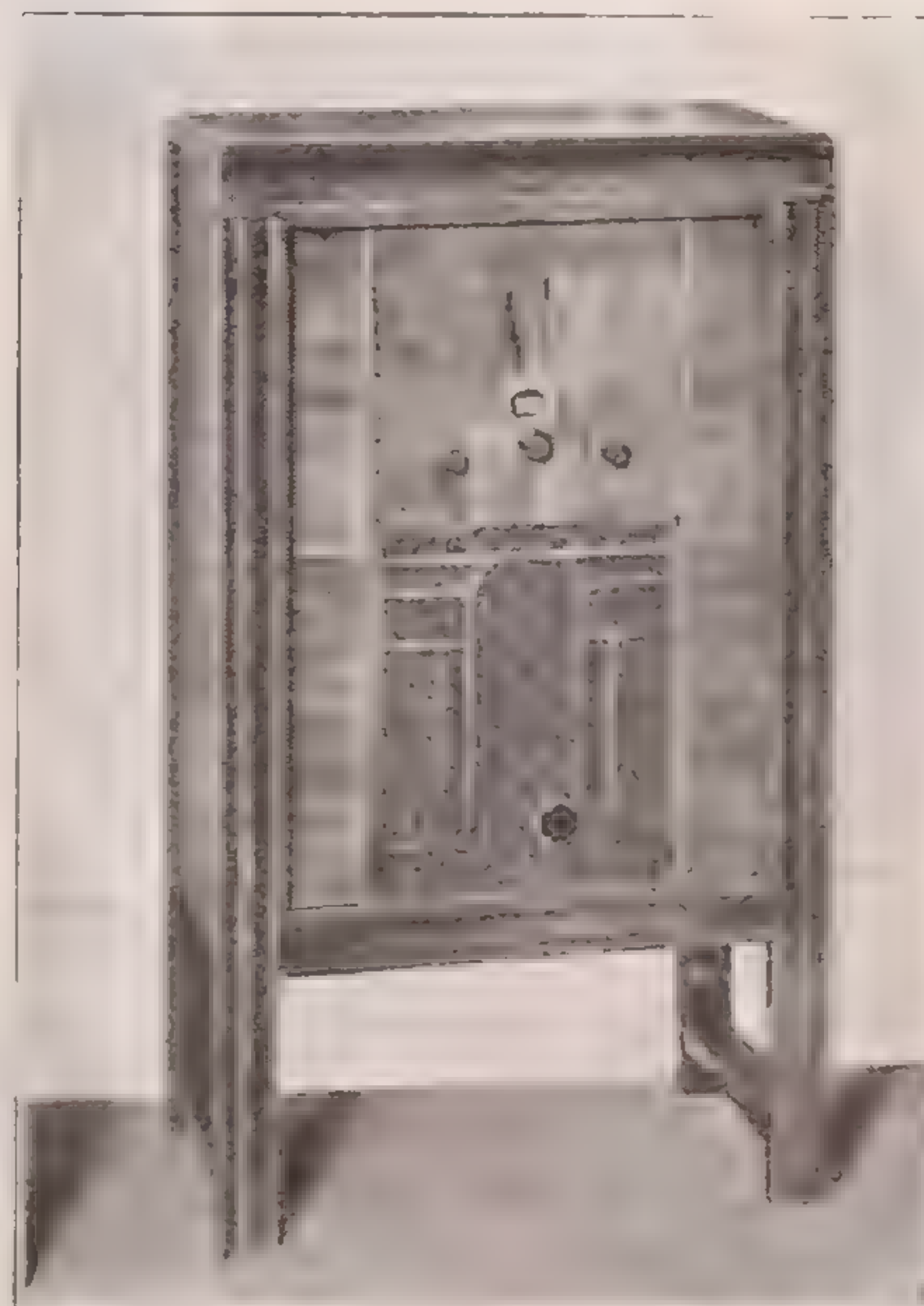
\$37⁹⁵

SILVERTONE MODEL 1705

Beautifully fashioned cabinet of "V" matched walnut veneers and hard woods. 6-tube superheterodyne circuit with automatic fading control. Reception of amateur stations, all police calls and airplane conversations in addition to regular broadcasts. Large 8 in. electro dynamic speaker reproduces programs with the clarity of tone and volume of large sized console receivers.

COMPLETE WITH MATCHED TUBES AND ATTACHED AERIAL

\$29⁹⁵



SILVERTONE MODEL 1707

A really low price for a large console radio. Large 8 in. dynamic speaker reproduces the complete output of the receiver without distortion and with amazing clarity. All police calls, airplane contacts and amateur broadcasts can be tuned in with ease in addition to the regular broadcasts. Superheterodyne chassis using the newest high efficiency tubes guarantee a wide reception range. Beautiful walnut finish cabinet with front attractively bordered with sliced veneers.

COMPLETE WITH MATCHED TUBES

\$29⁹⁵

PRICES SLIGHTLY HIGHER IN SOME LOCALITIES

SEARS, ROEBUCK AND CO.

VISIT OUR NEAREST
RETAIL STORE

WHO'S WHO on RADIO ROW

Are you up-to-date on your radio personalities?

Here are short pen sketches of many of your favorites



LORETTA LEE . . . the soothing words to George Hall's CBS music are currently supplied by this comely New Orleans lass. Her father is a southern judge. In New York, Loretta lives with an aunt. 18 years old. Weighs 110. Stands five feet and five inches. Eyes are grey—hair, brown.



MILTON BERLE . . . a 24-year-old wise guy bartering old gags. When Milt shifted from the bright lights of Broadway, the Old Gold people grabbed him. He's really just as likable as that big smile indicates. Who says youth doesn't have its day?

EDITH CALDWELL . . . won a contest down in Birmingham a few weeks ago and got a trip to New York for a prize. Then the fun began. She attended a party where Ernie Holst heard her. Now she's his featured singer. 19 years old. Attended Howard College a couple of years. A Phi Mu.



JULIUS TANNEN . . . is better known as "Chatterbox". Talked his way through five editions of Earl Carroll's Vanities. Looks more like a banker than an unruly master-without-ceremonies. Talks about anything whether he knows anything about his subject or not. Why not? He gets paid for it.



PEGGY HEALY AND AL DARY . . . are Paul Whiteman's two youthful singers. Peggy's 19, blue-eyed and brunette. Five feet two and a half tall and weighs 101. Single, of course. Al's single, too. Stands five feet eight and a half. Weighs 146. Brown hair. Too bad a couple like this can't remedy that "single" tag.



RUSS COLUMBO . . . is of baritone and movie fame. He's NBC's challenge to Bing Crosby. Of Italian-American descent. Found New York cold when he came from California to try his lot at crashing radio. Twice disappointed in love. Soon to appear in the movie "Broadway Through a Keyhole"—Walter Winchell's yarn.

MIRIAM MILLER . . . is "Babe", vocalist, from the Hotel New Yorker. She's 19, a soprano and, as you may judge, pretty. Barney Rapp found her singing in a small New England radio station a year ago, took her with him on his vaudeville tour as singer and now presents her over CBS.



DR. HERMAN N. BUNDESEN . . . is a graduate of Northwestern U. Medical School. Served as a lieutenant in the Army medical corps three years. Was the first health commissioner in Chicago to be chosen from the department's ranks. Recalls that he started his career as a newsboy. His program is "Adventures in Health."



JEAN FAY . . . hails from Louisville and has her southern drawl. Although from Kentucky, Jean is not a Colonel which, she thinks, is a distinction. Tall, blonde, sweet; and a full share of southern politeness. She's the new soloist heard with Mark Fisher and his orchestra playing from Chicago.



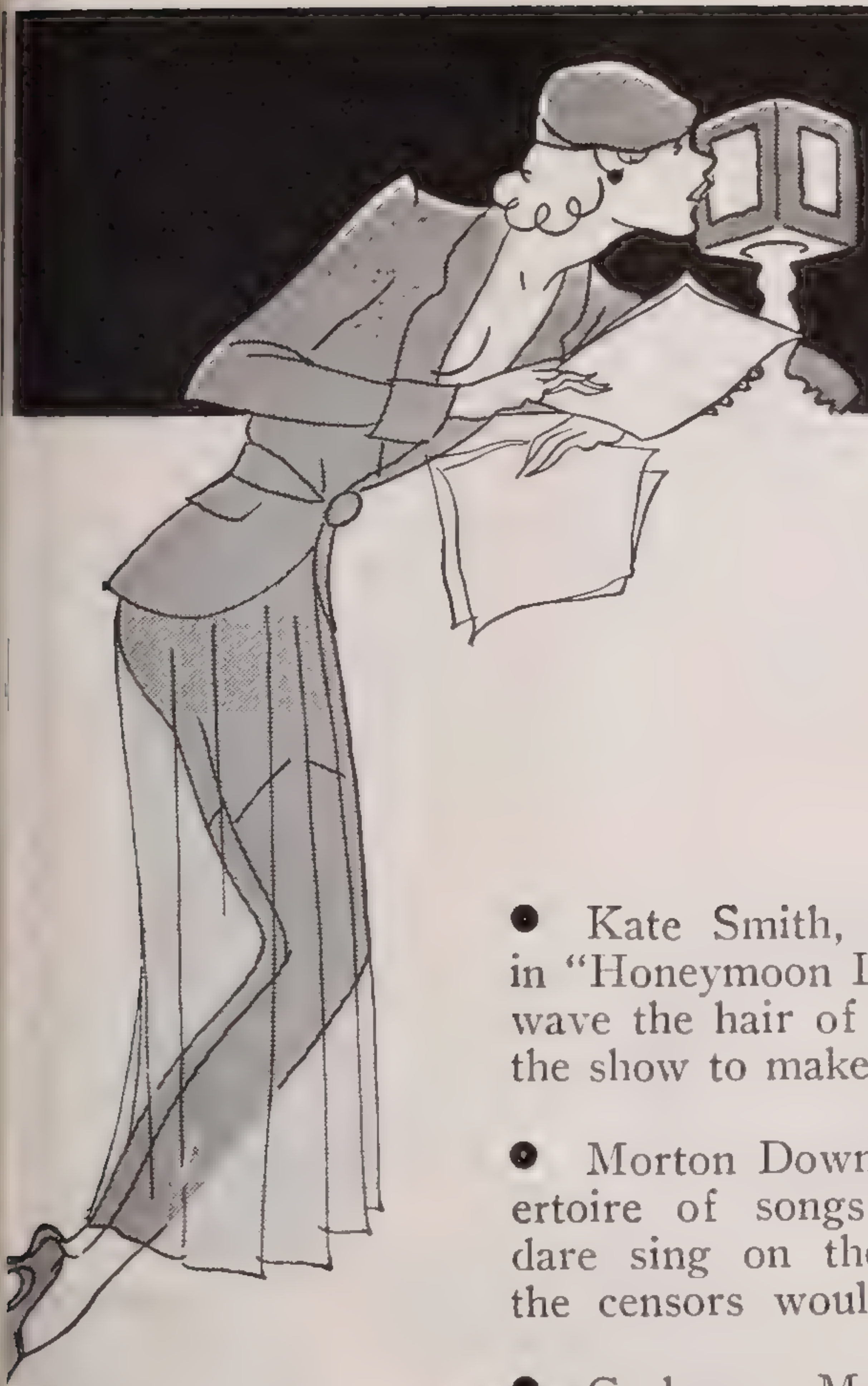
JOHN KELVIN . . . has blue eyes. Blond hair. An Irishman who's spent most of his life in New York. Is five feet six inches. Married. Likes to walk nine or ten miles a day—and is still heavy in spite of it. Charming wit so characteristic of his native people. He's the tenor, you know.

TAMARA . . . is all the name this dark-eyed Russian singer has. Sad love songs are her favorites on her NBC programs. Broadway, theatres and night clubs know her as a dancer and a singer who drew the crowds. She's chic, sleek, attractive, tall and slender.



GENE ARNOLD . . . the interlocutor of the Sinclair Greater Minstrels has silvery brown hair and always a faint smile. Weighs 175. Is five feet eleven inches tall. Is very much married. Believes the audience should furnish the gags. Then he'll tell 'em.





IT'S WHISPERED THAT . . .

By PETER DIXON

- Kate Smith, when playing in "Honeymoon Lane," used to wave the hair of other girls in the show to make extra money.
- Morton Downey has a repertoire of songs he wouldn't dare sing on the air because the censors would object.
- Graham McNamee can stand most criticism but he doesn't like references to his famous oration on California sunsets.
- Phil Cook believes he can out-do the dialect dialogue of Amos 'n' Andy and one of his ambitions is to prove it.
- Jessica Dragonette saves her money and probably lives more simply than the lowest paid musician in the orchestra that plays her accompaniments.
- B. A. Rolfe defers to Mrs. Rolfe's business judgment. She okays the checks before he signs them.
- Floyd Gibbons, the newspaper man who made good on the air, is cordially despised by many other newspaper men, who claim he is a good actor but a poor reporter.
- Frank Crumit is really so crazy about Julia Sander-son that he might be called a jealous husband. It's a kind of jealousy that no one resents though.
- May Singhi Breen and Peter De Rose telephone friends at three o'clock in the morning just as a gag. Some fun, heh?
- Vincent Lopez has very wavy hair, but he doesn't like it so he keeps it plastered down.
- Rudy Vallee, four years ago, predicted his popularity wouldn't last more than three years.
- Billy Hillpot changed his name to Billy Hughes because someone told him the latter name was more romantic.
- Arthur Tracy would have considered ten dollars a big wage for singing before Ed Wolfe—the manager who named him "The Street Singer"—started his exploitation.
- Eddie Thorgersen, who is still living down the name of Thundering Thorgersen wants people to think he is blasé and sophisticated. He's just an overgrown kid.
- George Olsen holds hands in public with Ethel Shutta, who is Mrs. Olsen.
- Jack Denny is not a Canadian as most people think. He merely made his reputation in Montreal.
- Paul Whiteman used to go for beer in a big way which may have accounted for a couple of those chins. But beer isn't on his list of favored beverages today.
- Leopold Stokowski once complained because a newspaper man sitting across from him in a train, was using a portable typewriter. Stokowski didn't know that the man was a newspaper fellow and that he was writing a column in which Stokowski's name was mentioned favorably.
- Phil Lord, who is better known as Seth Parker, has the reputation of being the shrewdest business man on the air.
- Jack Smart, the air actor who is Bert Lahr's stooge won't let Mrs. Smart cook spaghetti. Insists on doing it himself.
- Frank Black is really the Revelers Quartet. Meaning that the fame of the Revelers doesn't depend on the four very good voices in the group so much as on the unusual musical arrangements prepared for them by Black.
- Enric Madriguera, before he made a name for himself with his own orchestra, was a staff musician at NBC.
- Rubinoff is not a good violinist according to musicians but thousands of people prefer his fiddling to that of Kreisler's.

Some odds and ends of information about sundry folks of radioland

HOW JOLSON CAME BACK

JUST a month ago I wrote a story for RADIO STARS' sister magazine, MODERN SCREEN, called "It's Ruby's Turn Now" and in it I told how the great Al Jolson had fallen from his high place and that the real star of the family was his little ex-chorus girl wife, Ruby Keeler.

When that story was written, it was as true as science. The mighty Jolson had been struck out by a girl with big, beautiful eyes and dancing feet. But in one breathless month Jolson has knocked my story into a cocked hat.

Ruby Keeler remains a great star. That part of the yarn still stands. *But Al Jolson has made a come-back*—a come-back so terrific, so spectacular and so dramatic that one trembles with the power of this new chapter in the annals of show business.

Let's hear the yarn from the very beginning.

You know what Al once was—the greatest entertainer of them all—the big-shot of Broadway and points west, the favorite son of the theatre-going public. All great show-men eventually find their popularity waning and Al might have made a graceful bow from the spotlight had it not been for the fact that the little chorus girl he married, suddenly, after her picture "Forty-Second Street," shot to stardom. Al, though he loved Ruby tenderly and devotedly, although he wanted to see her succeed more than anyone else, must have swallowed a bitter pill when he discovered that *she* was the one sought-after, *her* picture was the picture adorning the pages of newspapers and that he was just the has-been, Jolson.

What made it worse was that his final entertainment fling had met with such defeat.

Last winter he signed a big radio contract at a large weekly salary. This was before "Forty-Second Street" had been released.

There was much advance ballyhoo about Jolson's radio broadcasting. The company who secured him thought they had made a real coup.

I remember the first night he broadcast. I heard him with a group of people who had all been Jolson fans. We



His first radio program was a dismal failure. His wife, Ruby Keeler's first picture was a tremendous success. But Al knew why he'd failed. And had the courage to try again

By CAROLINE
SOMERS HOYT

were ready to give him a big welcome over the ether. And then, when he came on, our faces, which had been set for smiles, suddenly grew puzzled. We looked at each other and shook our heads.

ONE man said what all of us had been thinking, "Well, Jolson's done for. He's lost the old touch. Not so hot any more." And that was that.

Sadly, because we had remembered his once vigorous performances so vividly, we talked of other things.

Jolson, too, I learned later, realized that he had failed at that first broadcast. But instead of admitting defeat within himself, he railed at circumstances.

"My program was too cut and dried," he said. "They wouldn't let me do what I wanted to do. I could show 'em if I had the chance."

But everyone who heard him voice these sentiments thought it was just another fallen actor creating an alibi for himself. And when Al Jolson quit this program, people nodded wisely and said, "Sure, he quit—and just in time, too. He quit before he was asked to."

But Jolson really quit because of an ideal. He knew he had something to give the radio and he knew that this wasn't it, but in his disappointment he cried, "I'll never go on the radio again!"

And then it was that Ruby Keeler skyrocketed to success and Jolson became simply "Ruby Keeler's husband."

But Jolson isn't that kind of a guy. Inside him is an amount of energy so terrific that inactivity is poison to him. Besides, don't forget, he knew he had something to give.

One day he said, "My own life is a doggone dramatic story. Things actually happened to me that were much more exciting than anything a script writer could think up. There are climaxes in my life that would put any author of fiction to shame."

Apparently these words were heard by the right people for Jolson was approached for radio once more.



Acme

At first he said, "No." He was through with radio. The former humiliation had been too great. The program sponsors raised the salary ante.

"I'll do it," Jolson said, "if you'll let me do what I want to do, if I can dramatize my own life on the air."

Some people thought that was a good idea and some people didn't. The opinion was divided fifty-fifty, but they decided to let him have one chance.

When he appeared with Paul Whiteman on the two-hour Miracle Whip Salad Dressing program it was a make or break shot. "If Jolson goes over," everybody said. If Jolson went over indeed—and there was a time when just his name emblazoned in lights outside a theatre was enough to fill the biggest house in the world.

SO they gave Jolson one more chance and told him he could dramatize his own life.

His life! He had spoken truly when he said that no script writer could evolve a better plot than that concerning the poor, ignorant little Jewish boy, son of a strict rabbi. The boy wanted to sing, the father was alternately distressed and infuriated that a son of his would deliberately choose such a future. And between the two, stood the patient, loving mother.

One night, over the radio, one of the incidents in that early background was enacted. (Jolson plays himself and other actors take the various other characters.) The one slice of his life he gave concerned the time when his father learned that he was singing in a saloon. Wild with fury and chagrin, he took away the money the boy had made. Al's mother stepped in and, in her gentle way, poured oil upon the troubled family waters.

The dramatized story brought tears to the eyes. Jolson was right. It was quite as good as a fiction author could do and even more poignant when one remembered that it was the *truth*. And Jolson's voice, Jolson playing himself dished up the truth and put it before his audience.

But I'm getting ahead of my story.

Jolson went on the air that first night—the make or break night—suffering a hundred mixed emotions. If this didn't go over, he was through! He was being given the chance to do what he wanted to do. If he failed. . . . But somehow he was able to put the possibility of failure out of his mind, somehow he was able to stand before that microphone and again be the great Al Jolson. The power and the energy he had once had come back in a flood of emotion.

And the make or break chance made him.

Beginning over an eight station hook-up as an experiment, the Miracle Whip hour had now gone to forty stations and Jolson's life story goes on.

He is taking it bit by bit—his phenomenal success, his part in the first talking pictures, his discovery of little "Sonny Boy," his meeting with Ruby Keeler.

WONDER if he will include his failures, too. I wonder if he will dramatize what it was like for a man as great as Jolson had been to see his wife become the real star of the family. I'm afraid he won't. I'm afraid that that is all too close and too personal and would tear his heart too much.

For no matter what Jolson says, his heart must have been torn during those days.

But now there are no longer any humiliations.

The great Jolson is back. He stands on his own two feet again beside his star-wife, Ruby Keeler.

It wasn't that Al begrudged Ruby her success. And Ruby insists that she is Mrs. Al Jolson first — and Ruby Keeler second. It was just that — well, if you had been the world's greatest entertainer, you would understand.



A NEW SLANT ON CROSBY

Meet Bing and Dixie with the newest member of the Crooning Crosby family—little Gary Evans, named for Gary Cooper. With his line-up of friends and relatives, it looks as if the young man couldn't escape fame if he wanted to, doesn't it?



Here's a truly revealing away-from-the-mike snapshot of Croonin' Bing

By HELEN
HOVER

IT'S strange about Bing Crosby. It really is. His appeal on the air is to women. No doubt about it. He sings those sleepy love songs to them, and most of his fan mail comes from love-sick girls who look upon him as Heaven's gift to radio.

And by all the laws of nature, men shouldn't like him. Men seldom do like ladies' men. And yet—look! He came to New York from California about two years ago, a comparative stranger, and joined the Friars' Club, an exclusive theatrical organization. The men were sure they weren't going to like this California newcomer. He was a crooner. Stamped and labelled. Wasn't that enough?

Then they met Bing. Two months later, the boys at the club tendered him a testimonial dinner.

Now he's rated one of the most popular men in the organization. A regular fellow with glad hand and a slap on the back for everyone. A wise-cracking, happy-go-lucky chap. A man among men. And that can't be said for every ladies' man.

But there's more than that cheerful, good-natured "Hi ya, boy" attitude that is responsible for Bing's popularity among men.

Here's a story that Bing doesn't want known. But it's such a grand gesture and reveals so much about the man, that I'm going to risk telling it.

Times being what they are, several of the Friars have

been unable to pay their dues. That would mean that they would have to leave their club. In some way, Crosby found out about it, and paid up the dues of three of these unfortunate members for two years. But here's the swell side of it. No one, not even the men who were the beneficiaries of this act, knows of it. Only one man was let in on it, the treasurer of the club. And he told me the story in a burst of admiration for Crosby. This would be a "Good Samaritan" act for any one else, but coming from Crosby it's just another act of good fellowship.

And then, in addition to that—and I think this act of Bing's was even more admirable—he posted a \$2000 bond guarantee which made it possible for other Friars to pay up their dues in whatever small amounts they could spare. And they may take as long as they need to work off the debt. All arrangements, of course, were secret. The news came to the members simply as a formal announcement from the Club. And if the members cannot complete their payments for one reason or another, the loss—you've guessed it—will be Bing's.

Don't you see, he doesn't believe there's anything heroic in lending a helping hand. He's been broke and hungry himself, and now that he's riding the crest of the wave, it's the most natural thing in the world for him to tide a few fellows over until they get the breaks.

HE'S generous to a fault. He's lent hundreds of dollars to hard-pressed friends, and won't accept a penny in return until he's sure that the man is firmly on his feet again. I know for a fact that he's returned the money that two friends offered to repay him, because he felt that they could ill afford it. (Continued on page 88)

LILIAN
HARVEY LEW
AYRES
in
MY
WEAKNESS

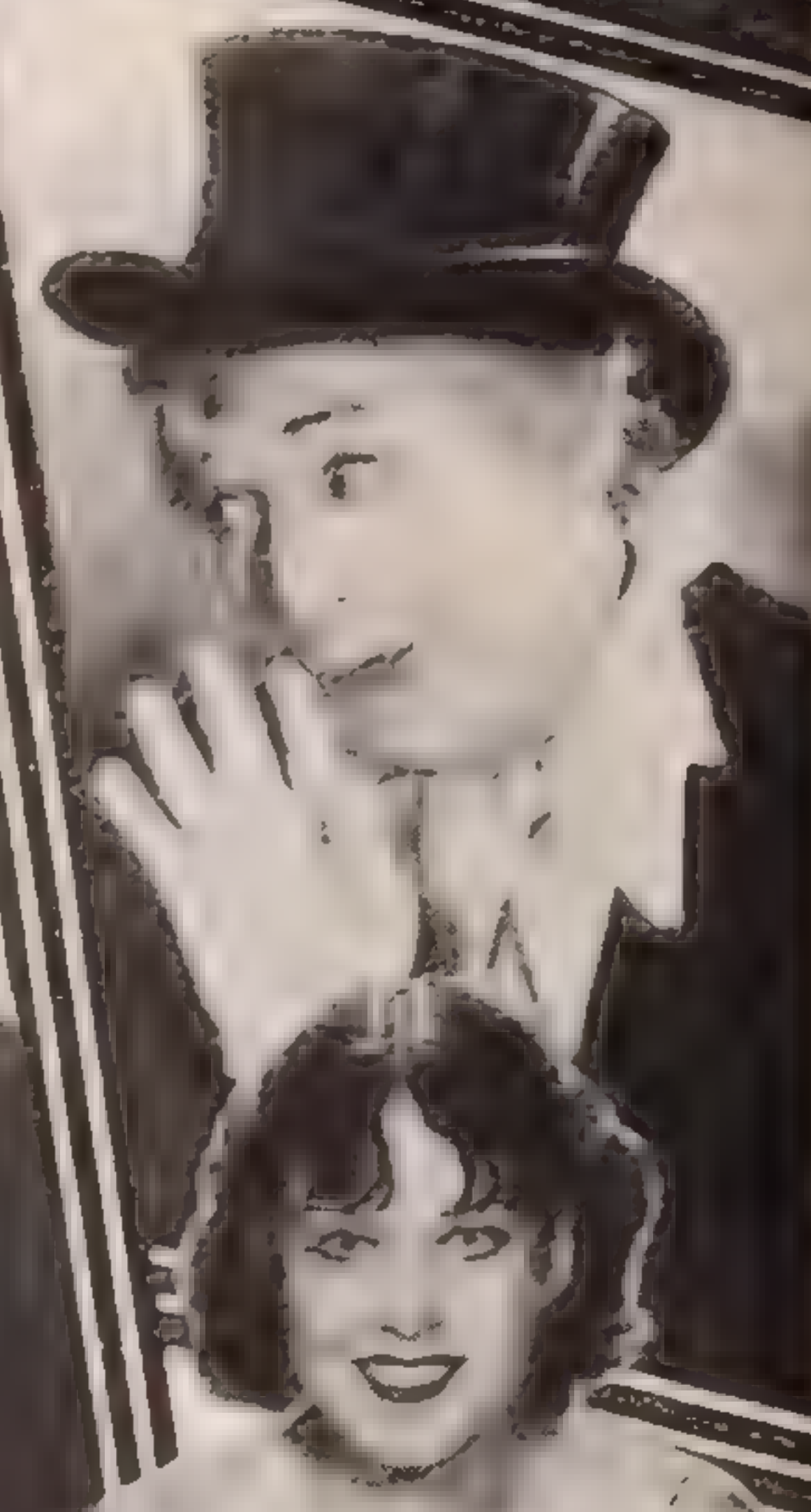
A sparkling romance of melody,
beauty and fun




with
CHARLES BUTTERWORTH
HARRY LANGDON • SID SILVERS
IRENE BENTLEY
and everybody's weakness
GIRLS — GIRLS — GIRLS
B. G. DESYLVA Production

Directed by David Butler
Music and Lyrics by B. G. DeSylva, Leo Robin and
Richard Whiting. Story and dialogue by B. G. DeSylva

FOX






Gypsy Nina
memorizes each
piece, insists up-
on a darkened
studio and can
sing in many
languages. She
may not be a
real gypsy, but
she sings real
gypsy folk songs
on a CBS hook-up.



Buddy Rogers is the only orchestra leader who has been a real top notch movie star. A few years ago, he and his dance band were flops. But now, he's one of radio's very best bets.



Peggy Keenan
and Sandra Phil-
lips, two red-
headed lassies,
and a grand two
piano team. You
can hear them
on the air along
with Tony Wons
on the Johnson
Floor Wax Pro-
gram.

Behind



He had had a hundred appointments that day. The temperature had been 96. Yet he was calm and fresh. He went through the broadcast. Did it again for the newsreel. Posed for photos. And had time left for a joke or two.



a

T the bar, the man drained his drink, looked at the clock, then crossed to the opposite end of the "speak" and snapped on the radio.

The bell hop in a Chicago hotel looked at the clock, left his post and crossing the lobby, snapped on the radio.

The captain of a Mississippi boat emptied the ashes from his pipe, looked at his watch and went below to snap on the radio.

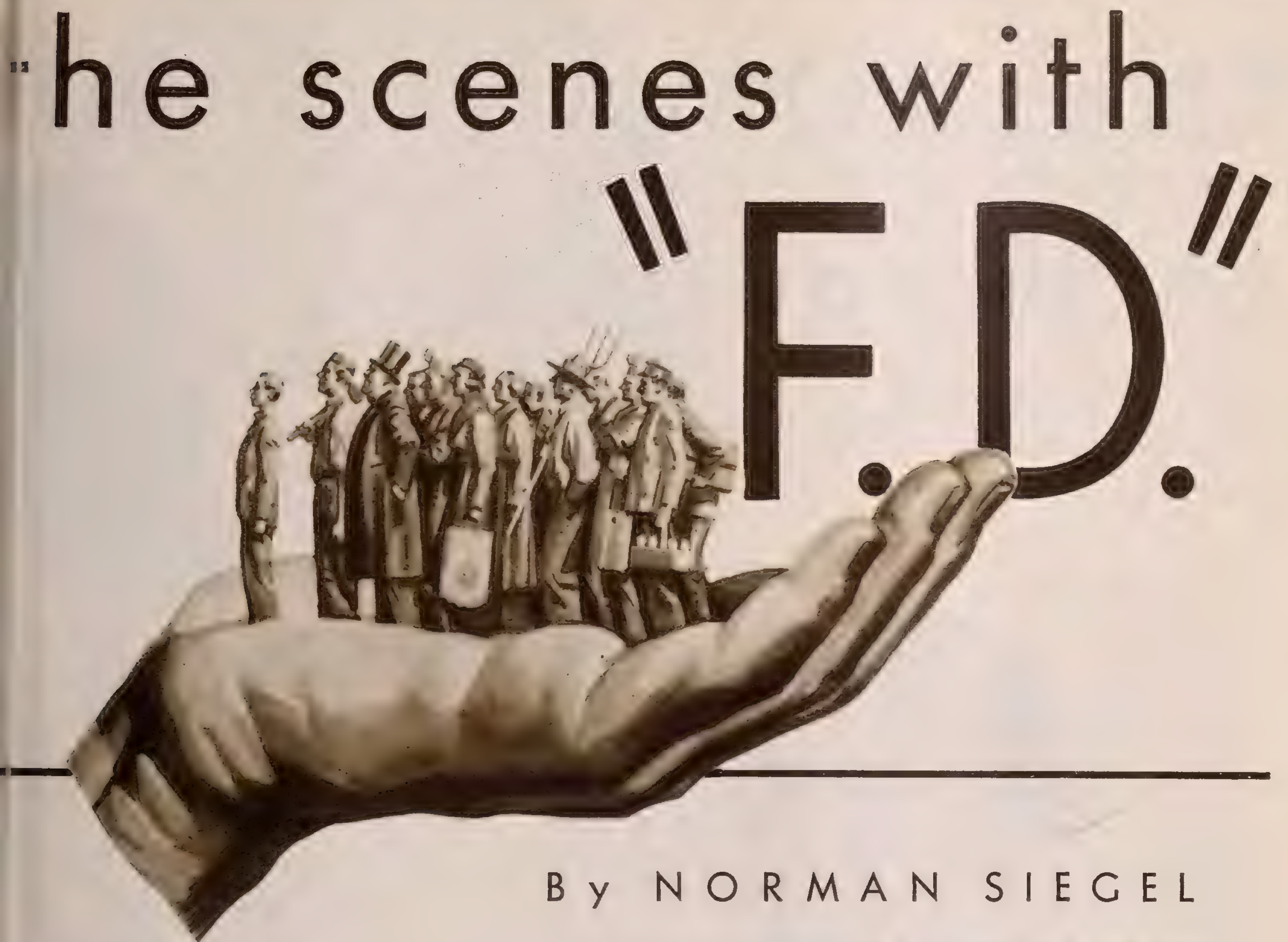
The housewife in the kitchen of a California home turned the gas down a bit on her cooking dinner, went into the living-room and turned on the radio.

A million radios were snapped on throughout the land. Those that were on were kept going. The largest audience ever gathered by radio, which plays to large audiences, was assembling for the biggest of big broadcasts. In a few moments the President of the United States would be on the air. No contests are needed to gather listeners for this program. No big orchestras, no stars

of the screen or theatre. None of the many tricks employed by the broadcasters are needed. President Roosevelt, himself, is radio's outstanding show.

And while you listen to his magic voice and the message that it brings, what is going on behind the microphone?

There have been many strange scenes enacted in the White House, but none more bizarre or typical of the



By NORMAN SIEGEL

Illustrated by CARL HAUPTMANN

THE PRESIDENT OF THE UNITED STATES TALKS TO THE LARGEST AUDIENCE IN THE WORLD
COME BACKSTAGE—IN THE SAME ROOM—WHILE THE NATION'S CHIEF IS ON THE AIR

swift moving times in which we live than the background of a present-day Presidential broadcast. The average listener doubtlessly pictures the President alone in the cool of his comfortable study, quietly reading into a microphone his message to the nation.

But, if you were with the writer that terrifically humid night he was invited to watch the President broadcast, you most certainly would have been surprised at the tense drama enacted in a hot little room in the basement of the White House, with the nation's Chief the central figure.

WE meet in the executive quarters of the mansion and are escorted to the President's living quarters by the Chief of Staff of White House secret service men. We are taken to the diplomatic reception room. It is oval in shape and about the size of an ordinary living-room. Usually one of the stateliest rooms in the White House, it has been converted into a combination radio and movie studio.

The room is literally divided into four arcs. One contains the radio engineers and announcers. Another is

occupied by newsreel apparatus and cameramen. The third arc contains the few visitors present for the broadcast. The fourth, and most important, contains the desk from which the President broadcasts.

Radio wires snake their way into the room from all of the four doors. Five huge kleig lights are centered on the President's desk. It is similar to most desks, except that it has large holes bored in the top to accommodate wires to the microphones. There are five of these mikes, two for the National Broadcasting Company, and two for the Columbia Broadcasting System and one for the sound movies.

It is an unusual setting for a broadcast, for the room is full of relics of another day. There are six heavily framed oil paintings on the wall. The inscriptions beneath them identify them as the likenesses of Mrs. John Tyler, Mrs. James Polk, Presidents Arthur, Garfield, and McKinley and that stern warrior, Zachary Taylor.

In one corner there is a bust of a full-faced gentleman who might have been General Burnside. A wilted panama hat rests on his head, placed (Continued on page 60)

THE ROMANCE OF JANE and DON

By JOHN SKINNER



"Can two people with careers marry, and remain happy without one sacrificing his work to help the other?" Don and Jane didn't know—but they took a chance.

SO full of hate and love, vicissitudes and victories, disenchantment and glamor, have been the lives, loves and careers of Jane Froman and Don Ross, that you might think they were creatures of a romantic writer's imagination.

But this soprano and baritone of radio, whose talents have so recently won the favor of thousands of Columbia listeners, are people as real as you and I.

I wish I could put them back into the novel where the fascination of their lives apart and together seems to belong. It is a story which has no equal in the world of radio. It is the story of what can happen to two young singers who leave the comparative security of their positions in Middle Western radio stations to come to New York on a gamble for greater fame and its golden reward.

It is the answer to that question which puzzles every one of us:

"Can two people with careers marry and remain happy without one sacrificing his work to help the other?"

Don and Jane didn't know, but they took a chance. Their whole glorious battle for stardom has been marked by the advances they made, when, in the face of seemingly certain defeat, they dared to take a chance.

WHAT was there about this tall, husky Ross lad which gave him the courage to try what others had tried and failed? Was it the fact that he was descended from the famous Scottish chieftain, Rob Roy; from Betsy Ross, who made the first American flag? Was it that he'd taken chances on the football fields of Ohio State Uni-



Jane Froman and Don Ross began by detesting each other. Each thought the other was conceited. Well, neither of them is. But they are greatly alike in many ways. And these similarities have made their love stronger and truer as time has passed



Jane's popularity has zoomed like a skyrocket. She's on the Linit, Frigidaire and King's programs. She does movie shorts. Don is just about the whole Pontiac program. Both she and Don will be in the Follies this year. (Right) The two of them in Columbia, Missouri.

versity, and won? Or was it that, despite the disapproval of his minister father, he held to his determination through lean and adventurous years to be a singer? Perhaps it was something of all of these.

And Jane, Jane who'd been reared in a comfortable home in the city of Columbia, Missouri, where her father had been mayor, who was she to give up the promise of a life of ease to face the dismaying odds which are against those who choose such a profession? To the local swains who sought her hand, she was a lithe, pretty creature who could swing a brassie or pour tea with the necessary grace—a girl who'd make a perfect wife. They didn't see in her refusals to their proposals a determination to do what not every woman desires—to accomplish great things, to be somebody in this world.

It seems incredible in the light of later circumstances that Jane and Don could have hated each other as they did when they both were entertaining at WLW in Cincinnati.

The mutually uncompromising detestation began the evening Don was lounging in a WLW reception room, listening to the particularly sweet and appealing soprano voice issuing from the loudspeaker. He let his mind ponder on visions of the splendid beauty the owner of such a voice should possess. He was not disappointed when he saw Jane come from the studio at the end of a program.

A studio official introduced them.

"How do you do," she said in a manner which made Don feel as though she'd dashed a glass of ice water in his face.

"I think you have the loveliest (Continued on page 94)



Ted Husing, ace announcer for CBS, holds the mike while Eleanor Holm tells a waiting world how it feels to be a champ swimmer. Ted knows the ocean from another angle, as you'll read here.



James Wallington (left) dared considerable peril to test a deep-sea rescue chamber once—just to bring more realism to his news broadcasts. His companion, George Hicks is another news ace.

THRILL MAKERS OF

TO be a broadcaster of news as it's made, you need wit as keen as a rapier, nerves as tough as steel and a spirit as gallantly adventuresome as a D'Artagnan's.

By the fast thinking of Ted Husing, and other members of the Columbia Broadcasting System, news of the unfortunate crash of Amy and Jim Mollison was brought to you hours before the newspaper presses roared out the story of their transatlantic flight and its nearly fatal ending. Did you hear it?

And do you remember the broadcast of the Los Angeles earthquake? Then you heard Doug Douglas as he stood in the tower of a crazily rocking building, one eye on the destruction he described, the other on the two-ton clock pendulum which swayed menacingly above him.

Do you recall the broadcast of the riot and holocaust in

that Ohio penitentiary? Two heroes of radio dared fire and bullets then.

Were you one of the listeners who thrilled to the announcers as they talked from submarine and diving bell? They never knew what moment the ocean might close them in the fastness of Davy Jones' locker.

Let's speed to the Floyd Bennett Airport just outside New York City, where a restless crowd awaits the arrival of the daring Mollisons. Around a microphone are grouped Elinor Smith, Ted Husing, his observer, Les Quailey, and Columbia's announcer-pilot, Swanee Taylor.

They are waiting tensely for word from New York headquarters to which all the newsgathering agencies available along the New England coast are sending their reports. Rumors whet the world's appetite. It's starving for

They dare flame and gun-fire and ocean depths. They risk even death



Here is George Hicks aboard the "O-3," the submarine from which he broadcast under water last winter. This feat was as dangerous as it was spectacular, and proved George's nerve.



The man leaving the diving bell is James Wallington. Jimmy went down to the ocean's bottom in order to broadcast one of his biggest thrills. Underwent real danger, too.

RADIO . . . By JEAN PELLETIER

real news. It wants thrills. Radio provides 'em. "Plane thought to be Mollison's seen flying low over the airport just a few minutes ago," a network station flashes over its private line to Columbia.

"Can you confirm that?" snaps back headquarters.

"No," flashes the station.

More rumors tumble. A big cabin monoplane carrying Don Ball, announcer and radio equipment, is cruising through the dusk along the New England coast, seeking the transatlantic flyer's plane. If they find it, they'll accompany it back to New York, sending out a description for rebroadcasting as they fly.

The men at Floyd Bennett field receive orders to go on the air in an hour. The Mollisons have been reported over Providence, Rhode Island, and in close to sixty

minutes they should be landing in New York. Confidently Husing and the others begin broadcasting. On and on they talk, but no sight of the flyers. Just rumors. The studio's broadcasts are resumed until a definite report of the English plane can be obtained.

The tenseness at the airport increases every minute. At 10:17 in the evening they suddenly learn that there's no studio program for that period and, totally unprepared, they go back on the air. All they have to tell the audience is the conflicting rumors which pile in on them.

Headquarters is in telephonic communication with the manager of the Bridgeport airport. He's telling them that a plane is circling overhead. He thinks it's the Mollisons. "My God, they've crashed!" He hangs up.

It's confirmed shortly after that it was the Mollisons

So that they may be able to give you the news while it is happening



You would never guess that this is a close-up of the Statue of Liberty's crown. Hellmut H. Hellmut, Germany's own Floyd Gibbons, broadcast a description of New York harbor from this vantage point to Germany.

who crashed, and the intelligence is flashed to Floyd Bennett field. Husing gives orders as fast as a city editor at word of a five-alarm fire. He doesn't even go off the air, and the listeners have a chance to hear how the radio people get the news.

"Don Ball," he calls to the announcer cruising through the skies some miles away. "Don Ball, if you can hear me, come back at once to the airport."

He turns to Swanee Taylor. The pilot, anticipating his order, says, "I'll get the Travelair's tanks filled up and we'll take off right away."

Ball's huge plane roars down the runway to a stop. He has to go to Newark for special fuel, so he can't go at once to Bridgeport. In a surprisingly few minutes, Ted has finished giving orders and has concluded the broadcast. With Quailey and Taylor, he climbs into the plane and in less than a minute, they are streaking through the night for Bridgeport.

Meanwhile, Joe Lopez, announcer for Columbia's Bridgeport station, WICC, is bringing to Columbia listeners, an eyewitness' account of the crack-up.

In thirty-six minutes, Husing's plane is circling over the airport. The night is foggy and in the confusion, the landing field is insufficiently lighted. They can't see

the windsock. A plane, apparently more familiar with the field, sideslips into a crosswind landing. Swanee follows and sees he can't make it. He zooms up for another try and comes down wind straight into the glare of floodlights. Their hearts skip several beats as they see the ground rushing past them. They're down — safe. No time to think of that. They hurry past the mile-long jam of automobiles and find a car which speeds them to the hospital where the injured Mollisons are lying. They have just a few minutes before the eastern network goes off for the night. They manage to put on a brief broadcast by the superintendent of the hospital.

The anxious world learns that the Mollisons are not seriously injured. Through quick thinking and disregard for personal safety, radio newsmen have scored a scoop.

Let's make a fast transcontinental hop to California. We are in the building of KHJ, Los Angeles, on the 11th of last March. Through the studio runs the usual hum of activity. Suddenly the building pitches and shudders like a foundering liner. Knife-like splinters of glass and masses of brick crash down. Trained to emergencies, the staff acts with swift intelligence. Through the roar of destruction, the telegraph instruments chatter steadily on. Columbia headquarters in New York wants information and a network broadcast.

KHJ is going strong. Bracing himself in a dizzily rocking tower of his building, Doug Douglas of the *Los Angeles Times* reports for the station. Above him gyrates insanely the menacing pendulum. He measures the distance to the door, wondering if he can escape, if it comes hurtling down. He stays beside the microphone nine and one-half hours.

The scene shifts to KFOX, Long Beach. The station's transmitters are flinging far and wide the tale of the shuddering earth which wreaks destruction. Wire lines break. Engineers work in a barrage of stone and glass and repair them. KFOX stays on the air.

Back to KHJ. A dramatic cast is in the studio. It seems like days since the first shock. It has been but a few hours. They are tired, dirty, hungry, thirsty. Some wear bandages. But their hastily prepared dramatization of the earthquake goes on the air even as the temblors shake the city.

Dodging huge chunks of falling walls, the mobile transmitter units of KFI and KHJ move along the streets, their broadcasts being re-transmitted to all parts of the country.

Fear of injury did not stop them. They disregarded the threat of death.

(Continued on page 72)

MILTON CROSS' ORDEAL....

By EDWARD R. SAMMIS

The greatest sorrow of his life could not keep this man from the faithful performance of his duty

Milton Cross and his little daughter, Lillian, during one of the many happy moments they shared together. Moments that will never be again—for Lillian died a few months ago. During her long illness, no one at NBC except one good friend knew what Cross was suffering.

OF all the NBC announcers, big Milton J. Cross, a veteran at thirty-six, is the most amiable and easy-going, the shyest and most reticent.

A prince of a fellow, Milt Cross. And a crack announcer.

You may have heard him on the symphonic programs, in winter when grand opera was on the air, or on a Sunday morning announcing the children's hour.

Probably you did not know that during the past few months while his voice was coming to you, smooth and assuring and calm, Milt Cross was undergoing just about the hardest ordeal that anyone can be called upon to face.

He was fighting in vain to save the life of his only child, Lillian, eight years old.

Milt Cross is a man of simple tastes. He loves two things: his job as an announcer and his resulting association with music, and his home.

He could have gone on to a bigger job had he chosen. Others of his contemporaries, less versed in all branches of radio than he, have progressed to become highly paid

executives. But he liked music, he liked announcing. And he preferred to stay with them.

Besides, radio executives are slaves to the clock. Theirs is a twenty-four hour job. And Milt Cross loved his home too well to be willing to spend so much time away from it.

He has been married a good many years now. His wife, who is also named Lillian, used to play the organ at a Fifth Avenue church, on Sunday mornings, where he sang in the choir. They were introduced, started going together and before many months they were married.

NOT long after that, Cross and his wife were visiting some friends in New Jersey one night. They were listening to the newly opened station WJZ in Newark and the friends thought it would be fun if they could hear someone they knew on the air. So they suggested that Cross, who was gaining quite a reputation as a singer at that time, go up to the station and offer to sing. Cross, who had already become interested in (Continued on page 82)





LET'S GOSSIP ABOUT YOUR FAVORITES

FRANK LUTHER, NBC tenor, recalls that it nearly broke up the broadcast when: Phil Duey ran to the mike with the wrong music; a string broke on Rubinoff's violin; the Sisters of the Skillet forgot to come to the studio; Phil Cook had a cold (and so did the dozen characters he plays); two legs fell off George Green's xylophone while he was playing a solo; Will Donaldson pushed a button for a telephone bell—and it turned out to be a fire siren.

CARSON ROBISON, who directs his Buckaroos on Columbia's Bar X Days and Nights program, found out something about the sartorial inclinations of his friends. Carson gave a party on his farm near Poughkeepsie, N. Y., and he called it a "tacky" party; that is, everyone was to come in his oldest clothes. Neighbors from surrounding farms were invited as well as radio friends from New York's broadcasting studios. And, of course, the "city folk" all came properly dressed in rags and tatters while the country guests were attired in the height of fashion.

HERE'S a story they tell on Morton Downey, the CBS pride. On the radio here, Morton's fame as a whistler is second only to his renown as a singer. But in London, it almost resulted in his arrest for disturbing the peace.

During his recent visit in the British capital, Downey was walking through the streets whistling a popular air. A policeman accosted him and threatened to arrest him for disturbing the peace. Morton pleaded for release, saying that he made his living as a whistler in America.

"All right," replied the cop, "I'll let you go, because you'll never make it doing that here. Move on."

JACK FROST Melody Moments celebrated its fifth anniversary on the air September 4. Because Josef Pasternack, the director, was a personal friend of Victor Herbert, the latter's music was featured on the anniversary program.

ALL members of the cast of "Drake's Drums," NBC series dealing with the life of Sir Francis Drake, were roused from their sleep at 3 a. m. the other morning by the insistent ringing of their telephones.



Tune in on this good
entertainment.
Snappy chatter
straight from the
front line of radio-
land itself

(Across the top of these two pages) Alice Joy, with her two children, Lois and Bruce, out at the World's Fair. Alice is with Lopez' orchestra, you know—10:15 (EDST) on the NBC-WJZ network. Next we have the Armour Jester, Phil Baker, serenading his pretty wife, the former Peggy Cartwright, on the balcony of their Chicago suburb home. Third, George Rector, the famous A. and P. chef, in a little byplay with Clara, Lu 'n' Em—out at the Fair. Fourth—that blue harmony team, Major, Sharp and Minor. With the Green Brothers orchestra, 6:30 p. m. (EDST) over NBC-WZJ. (Circle) Ernie Mathias, featured entertainer with Red Nichols and his Famous Pennies.

RADIO STARS

It was James Jacobson, co-author of the series, wanting to know if anyone spoke Spanish. Jacobson was writing scripts at that hour and had reached a point where Drake overtook treasure-laden Spanish galleons and ordered them to stand by. He wondered what a Spanish Don would answer at that point.

MRS. WILEY POST, wife of the round-the-world flier, was a guest of Lee Wiley at the Vanity Fair broadcast recently. You see, both Miss Wiley and the Posts come from Oklahoma and are old friends.

AND Lanny Ross was recently host to the flying Mollisons, the English couple that came over by plane. Lanny met them at a hospital in Connecticut where the aviators were taken after the crash which took place on the last lap of their flight. And so when he invited them to an informal party, they accepted.

SKIPPY is now coming to you under a different sponsorship. This time it's Phillips Dental Magnesia. But still the identity of the cast is a secret. It's the same cast as before.

but for some reason we aren't supposed to know who they are.

FRED ALLEN was born in Somerville, Mass., under the name of Sullivan, which his parents prefixed with

John Florence. But he tired of that name and became known as Paul Huckle. Then he was known as Fred James. And now it's Fred Allen of the Allen Salad Bowl Revue over NBC, at 9 o'clock, Fridays (EDST).

HAVE you heard the Happy Bakers over CBS on Mondays, Wednesdays and Fridays at 8 o'clock (EDST)? They are Frank Luther, Phil Duey and Jack Parker, vocal trio, with Will Donaldson as arranger and accompanist. And, of course, there's Joe Green's orchestra.

MICROPHONICS: Jessica Dragonette has memorized more than 500 songs and 75 operettas . . . Andy, of Amos 'n' Andy, is the champion conundrum concoctor of the Chicago studios . . . Johnny Marvin owns one of the Thousand Islands in the St. Lawrence . . . Vincent Lopez can play a tune on a typewriter as well as a piano. Early in his career he was a stenographer for a Brooklyn dairy company.

REMEMBER the story we printed not so long ago about the WLS Barn Dance program? Well, it seems that



(Below) Meet Christopher Robin (Junior O'Day in real life) and Winnie-the-pooh of the famous A. A. Milne stories, NBC-WEAF.

(Left) Dorothy Lamour, soloist, and Herbie Kay, MCA Chicago maestro, go in for a bit of Wild West stuff between programs.



Who is John Florence Sullivan? . . . Tony Ruffner's fish story . . . Nino

RADIO STARS

he interest in that program has become so great that NBC took notice. So now you can hear the dancers at 10:30 p. m. (CDST) over WLS, KDKA and WJR.

BESS K. JOHNSON, heard with Dr. Bundesen on Health Talks and other programs from Chicago's NBC studios, rehearses her programs with her husband, who is also a doctor.

TINY RUFFNER, six-foot-six Show Boat announcer, came back from his vacation with the tallest fish story of the season. It wasn't much, he says. He just caught a two pound bass with his bare hands. It's easy, he went on. All you have to do is chase them under a rock and grab them.

MOONSHINE AND HONEY-SUCKLE, that grand air show that you've been missing for several months, is out on the road appearing on stages in various cities.

MARGARET SPEAKS of the Hummingbirds, quartet of the Oldsmobile program on Tuesdays and

Thursdays at 10:30 p. m. (EDST) over CBS, is a niece of Oley Speaks, the noted composer. "Sylvia" is one of his best known works.

WHILE Wiley Post, globe flier, appeared on the Soconyland Sketches program as a guest, he must have felt right at home. Socony oil, the product advertised on this program, was the kind Post used on his trip.

NBBC studio pickups: Phil Harris can play almost any musical instrument . . . Annette Hanshaw is a graduate of the National Academy of Design . . . Mario Cozzi, opera baritone, for several years was secretary to Gatti-Casazza, director of the Metropolitan Opera . . . Paul Wing, the Story Man, tries out his yarns on his own children before he broadcasts them . . . Jack and Loretta Clemens, brother and sister song-and-piano team, are relatives of Samuel Clemens (Mark Twain).

BECAUSE there was a heavy snow on July 22, Columbia had to postpone one of its broadcasts. Yes, that's straight. You see the snow was on Mount Hood, 11,000 foot peak in Oregon, and all trails were impassable.

The program postponed was the American Legion Mount Hood climb.

NINO MARTINI, CBS tenor and Vincent Sorey, conductor of Columbia's Gauchos, turned news commentators last July. By a curious chain of circumstances, they found themselves unexpectedly announcing to Europe and parts of Asia the detailed progress of General Balbo's flying armada as it raced from Montreal to Chicago.

Columbia was making tests for a short wave broadcast to Italy. It was several hours before the actual broadcast was to start. But no sooner had the connections been made between Italy and America than Balbo and his companions came roaring out of a clear sky. What was there left to do but broadcast the affair? Roy Wilson, production man, couldn't speak Italian. Both Nino and Sorey could. So the next few minutes found the two musicians turned commentators, telling their native Italy all about Balbo's flight.

IN over three years of broadcasting, Amos 'n' Andy have written nearly three and a half million words of copy.

Ted Husing and his assistant, Les Quailey, putting over a football broadcast in their own inimitable style—for CBS. These are busy days for Ted and Les.

You know the Yeast Foamers program we hope? Well, here are Lee Bennett, baritone; Jan Garber, leader and violinist; and Virginia Hamilton, singer. Sundays, 2:30 p. m. (EDST) over the NBC-WJZ network.



Martini and Vincent Sorey do a Husing . . . And other news . . .

FOR DISTINGUISHED



John Henry—Black River Giant—is CBS's most exciting show . . . Rich in Negro legend and the rousing acting of a Negro cast, it wins RADIO STAR'S November award "For Distinguished Service"

RADIO has been called an art, a science, and a damned nuisance. Actually, it is all those things; at times more of a nuisance than an art, and at other times more of an art than a nuisance. But this we all know: it is apt to follow trends. Radio producers are inclined to imitate, to follow like sheep the successful example of a reigning radio sensation. Which produces dullness and monotony. To encourage those who give us new entertainment forms, or to reward those whose radio work is of outstanding excellence, RADIO STARS has established a monthly award to be given "For Distinguished Service" to radio entertainment. This month we salute "John Henry—Black River Giant," and Miss Geraldine Garrick, director and co-adapter of the plays; and the all-Negro cast of Juano Hernandez, Jack McDowell, Emmett Lampkin, Rose McClendon, Ralph Ransom, Richard Huey, Maurice Ellis, Service Bell and Georgia Burke. A vital, thrilling and superbly produced program.

Curtis Mitchell

SERVICE . . .



John Henry in action. The players around the Magic Pool.



The cast. Hernandez before the mike. Miss Garrick at the table.

IT PAYS TO BE NATURAL

By MAYBELLE AUSTEN



(Left) is 'Smilin' Ed at home with his dog and, on the opposite page, radio's cheerful singer of old-time songs and old-time hymns, is seen with little Mary Jane and the Missus.

SMILIN' Ed McConnell, one of the air's greatest one-man shows, is the only performer I ever heard of who was actually shanghaied into radio. And thereby hangs a tale.

Back in 1921, a prodigal son mustered out after the Big Scrap, Ed found himself back home in Atlanta Georgia, with time hanging heavy on his hands. So-o-o-o-o he and a friend decided one evening to take a look at what was then a novelty, a broadcasting station.

Accordingly, they wended their way to WSB, the Atlanta Journal station. Upon arriving there, they found the program director pacing the floor, literally tearing his hair.

"Anythin' wrong?" queried the visitors.

"Plenty," groaned the distracted P. D. "I had an act all scheduled for this spot and they've stood me up. An I sunk!"

"What kind of an act was it?" asked Ed's pal.

"Songs!" raved the director. "Songs and a piano."

"Songs! What are you worryin' about? This guy with me is Preacher McConnell's boy, Ed," jerking his thumb in Ed's direction excitedly.

"You've heard him sing. Why don't you put him on! He's a singin' fool. He'll help you out."

Radio fans from Maine to California love him because—like them—Smilin' Ed McConnell is, first of all, "just folks"



"A what?"

"You heard me. A singin' fool. How about it?" he said turning to Ed.

"Yes, Mr. McConnell, how about it?"

"Well," drawled Ed, "it's all right with me. I used to be purty good at that sort o' thing. Where's the piano, and when do I start?"

"In five minutes," snapped the director, mopping his forehead as he led the way into the studio. "I hope this isn't going to be too terrible, but anything's better than nothing."

Ed calmly removed his coat, struck a note on the piano, and when given the signal that he was on the air, took off.

All unconcerned, he played and sang, sang the old songs and familiar hymns which he had learned as a boy and which everybody loves. He was just himself—a rural—and he clicked! The phones began to ring. People were asking who he was. The next morning there were letters. They came from people who remembered him as a boy singing in the church choir, from people who knew his father, from people who had never heard of him.

Their enthusiasm was unbounded. *This* was what they wanted. Radio hadn't as yet given them this homespun

type of entertainment which they craved. When were they going to hear more? And so on. It seemed to the overwhelmed officials of WSB that the entire countryside had armed itself with pen and ink, to voice its approval of this program-innovation. It was a stampede.

The director, a trifle bewildered by this unexpected avalanche, sent for Smilin' Ed. He offered him a regular sustaining program, and having nothing to lose, Ed accepted. He worked without salary for three years, supporting himself in various ways. But during that time he built up an audience of many firm friends.

ED McCONNELL has seen life as it is lived in the quiet simplicity of the little parsonage in Atlanta, which was his birthplace. He has known the stench of the stockyards of Chicago, where he got his first professional job. He has run the gamut from church to cabaret, and from revival meetings to radio, and through it all has run like a golden thread the well-assimilated lessons in honesty and the principles of genuine humanity which he learned from a God-fearing father and mother.

Ed's father, Lincoln McConnell, was one of America's famous preachers. Naturally enough, his parents hoped their son would follow in his (*Continued on page 74*)

RADIO—BEST FRIEND CONDE

THE time my radio was out of order, I felt that my best friend had died."

It was Rita N. talking to me. She is a little old lady who sits in a rocking chair all day, patiently knitting dainty sweaters. Rita is blind.

To so many of us, radio is an accepted thing. I don't mean this as a rebuke. A gay song, a fetching dance tune, and we twist the dial again to another favorite. Radio is entertaining. No doubt of that. It's educational. And I've even heard it vaguely referred to as "a necessity."

Well, I'll tell you to whom radio is a necessity. To Rita and Georgia W. and Joe K., known otherwise by a number. And to thousands of others shut in by a dark wall of sickness, or a very real one of gray stones and bars. I cannot mention their full names because they have asked me not to. But I want you to know them, anyway. To them, radio is more than entertainment, more than educational. It's a definite part of life. The link that connects their lives with those of their fellow beings.

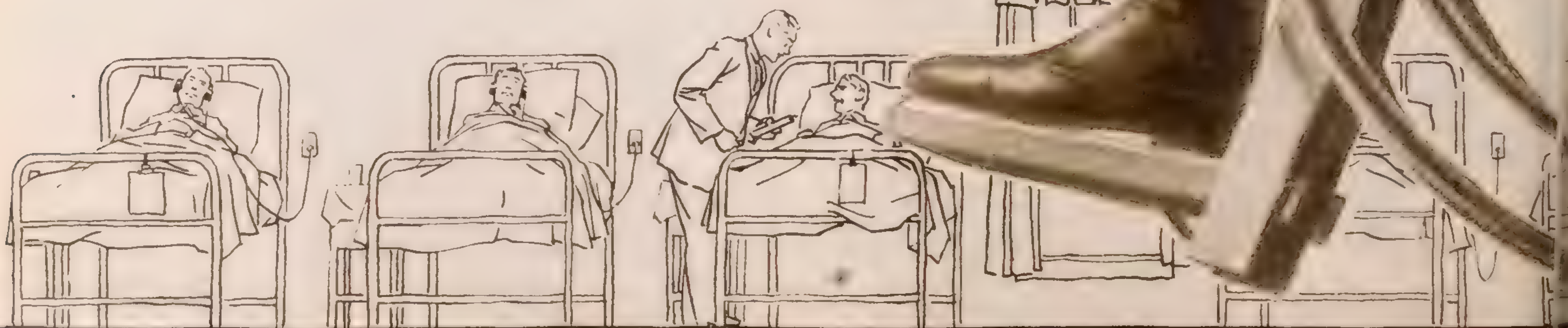
I was in the workroom of the Lighthouse, an industrial home for the blind in New York City. There were rows of benches with girls and women of all ages, sitting quietly working—weaving, sewing towels, knitting. Fingers were prodding needles in and out with the same steady monotony. From morning till night, these women who live in a world of shadow sit on their benches and do their tasks. But there is a smile on the face of each. Not of resigned despair. But an eager, animated smile that threatens to break into a laugh any minute. The Funny-boners have just said something funny.

You see, the radio is on all the time, and it is that which makes their work bearable, and their life more natural. I paused besides Georgia W., a sweet-faced young girl.

Those physically and mentally sick. Those behind iron bars. The sightless ones. Radio is their savior

By HELEN HOVER

J. WELCH



OF THE M N E D !



✓

WHAT does the radio mean to you, Georgia?" "Oh, it's my life," she answered without thinking twice. "The day seems so short when it's on, and the work is so pleasant. I remember one day the radio was being repaired, and we were all so fidgety and restless time just dragged, and we were way behind with our work."

"And your favorite?"

"My favorite?" A pause. "Well, I can safely say that the favorite of all the girls here is 'The Voice of Experience.' I guess it's because we can identify ourselves so closely with him. There seems to be a bond of sympathy between him and the rest of us."

But Mrs. Partridge, the publicity director of the Lighthouse, had something even more interesting to tell.

"To the blind, radio is their only contact with the outside world. You see, there is no newspaper printed in Braille. In order to get the news, therefore, someone would have to skim over the paper for them. Besides making them dependent on someone—a thing they don't like—it was never satisfactory. But the radio now is their daily newspaper. It keeps them up on what is happening around them, and they feel a part of the outside world. Edwin C. Hill, Boake Carter, Floyd Gibbons and all the other news commentators are the news reporters for the blind.

"This example may bring home sharply just what radio has done for the blind. This year, when the election campaign was conducted more or less on the air, more blind people voted than ever before. Our script class was crowded with those who wanted to learn how to write their names on the registry. They took an active interest in the world affairs, they became political minded, and that great barrier which kept them from taking part in

Illustrated by JACK WELCH



the affairs of the day, was obliterated by the radio."

Then there is Abigail K.

Abigail truly lives in a world of darkness. Besides being blind, she is so ill that she must lie flat on her back all day long. The doctors had tried to breathe some spark of happiness into her. But they had failed to find that something which would make her come out of her brooding, pain-wracked shell. When the nurses tried to move her, she would moan in pain. In fact, more than once, a sedative had to be administered.

But Abigail doesn't moan any more. She's got her radio. She is so enraptured by it, so amazed at this new world it brings to her bedside, that she forgets she is Abigail K., the blind, the sick. Bit by bit, she is gradually taking an interest in life. The prone, ailing, almost inanimate figure is now an eager woman whose enthusiasm has been inspired by the fascinating world her earphones have brought.

"**H**OW is Milton Cross?" she asked me. "When Milton Cross broke down in the middle of an announcement and told us that his daughter had died, I cried as though it had been my own little girl."

Now let me tell you about Catherine. Catherine had always been regarded as a dull, slow-witted person. Sightless and slow-moving, she seldom spoke to anyone. Last Christmas, a kindly man offered to place a radio in the room of each inmate who wanted one. Everyone responded happily.

Catherine came to the superintendent. "Please, Miss, I want a radio, too."

But Catherine was forgotten. With a slow mind like hers, they reasoned, she probably wouldn't be able to appreciate it. Better save it for some of the others.

A few days later, Catherine knocked on the door again. "Please, Miss, my radio. When will I have it?"

At last they installed one in her room, too. And now a remarkable change has come over Catherine. She isn't the same sluggish person. She is talkative and gay. She joins the other folks and will discuss current topics. The nurses realize now that Catherine wasn't stupid, but her life was barren and her mind had no way of being developed. The radio has done wonders to open up her shallow little world into a fuller, more active one. She is no longer hedged in alone with her thoughts to make her bitter and lonely. As she told me, "My life was a void before radio."

At Manhattan's famous Bellevue Hospital, the staff is fully aware of the blessings of radio. They've installed

them in every ward. In some wards, they have what is known as "radio pillows."

MAY S. loves the radio so that she's brought her own into the hospital with her. So far, that radio and she have been there over three years. May is a beautiful young girl. Her skin is clear and almost alabaster, and

there is a becoming color on her cheeks. But as you look at her closely, you notice that her skin is too marble white, that flush on her cheeks looks too artificial and every once in a while May's slight form is doubled up in a terrible fit of coughing. Then you learn that too many dates and too many parties have weakened May and made her susceptible to the dread disease she inherited. But her love of parties and good times still lingers.

"You've no idea," she confided, "what that radio means to me. On Saturday nights, in particular. That was the longest night of all for me. I got to thinking of the good times I was missing, and I'd get so blue and feel so forlorn, I'd cry myself to sleep. But now the radio has made it bearable. Enjoyable, I should say. I listen to Guy Lombardo and all the orchestras on Saturday night, and shut my eyes and picture myself dancing to their music the way I used to. I hum the tunes and soon feel like my old self again."

Many doctors are calling on radio to help them. Here is an interesting story one told.

"A woman patient had been taken to the operating room. The surgeon was called away, just before the operation, on an emergency call. Now, the most trying moments for a patient are those just before he or she is to undergo an operation. Nerves are jangling. The seconds drag. The heart flutters. This woman was no exception. Something had to be done to quiet her. The nurse applied some earphones and told her to listen to some music. She closed her eyes and remained at ease. When the surgeon returned he found her in a most satisfactory condition to undergo the operation."

WHICH brings me to Rose's story. Rose is in a public hospital on Ward's Island, for the mentally sick. She is a young, attractive girl with a far-away look in her eyes and a petulant mouth. There is nothing

about her to suggest the slightest state of mental unbalance. They have her listed under some long, technical term, but in simpler words she is an extremely morbid, depressed case, a victim of fits of extreme melancholia.

Rose has not always been that (Continued on page 68)

SHUT-IN



I cannot go into the world
To share its life as others do.
My little flag of strength is furled.
Earth's pageantry I cannot view,
But as upon my bed I lie
Or sit within my easy chair,
A thing of wires and tubes, close by,
Brings beauty to me on the air.

I hear the voices of the great—
Statesmen and potentates and kings—
I cease to fret about my fate
As unto me an artist sings.
Within my little room there come
The tramp of soldiers far away,
The sound of bugle and of drum;
The stirring games our champions play.

I cannot see it, but I know
What's done upon life's battle line;
Into my room there come and go
The gifts of all the great and fine.
Now by the magic of the air
Come friends I've made I'll never see
Who comfort me in my despair
And they are very real to me.

I've but to turn the dial around
And my small room is filled with song
Or wisdom, tender and profound,
Which shorten, time once bleak and long.
And only one like me, struck low
And shut from all earth's changing scenes
Can ever sense or ever know
How much the thing called "radio" means.

EDGAR A. GUEST

(This poem was written especially for
RADIO STARS by Mr. Guest. Copyright 1933
by Edgar A. Guest.)



A striking picture of Gertrude Niesen, the glamorous CBS torch singer. She's so young, it doesn't seem possible that she could have attained such a success so soon. Just past twenty, is Gertrude. The eyebrows and the bangs are art-work. But the large blue eyes, the long lashes and the exotic look are her own personal possessions.

WHAT KIND OF A

Margaret and Paul Whiteman. She was Margaret Livingston, you know, of the movies. For her, Paul lost a hundred pounds. And for him—well, she'd do most anything in the world.



HUSBAND IS PAUL?

Is he sweet and thoughtful? Or temperamental and grouchy?

Is he untidy—or the opposite? What does he like to talk about? What are his faults? Ask Margaret Livingston!

PAUL WHITEMAN'S an extraordinary husband. There's no question that he's in love with his wife, but his marital life is an unceasing flow of startling contradictions. You know yourself that love alone isn't sufficient to make a man a perfect spouse. What kind of a husband is Paul, anyhow?

You're going to have an opportunity to judge for yourself right now. Margaret Livingston has consented to reveal his marital shortcomings and virtues, for RADIO STARS. Margaret ought to know. She's his wife. She's the beautiful actress for the love of whom Paul, at considerable sacrifice, rid himself of some hundred pounds of excess orchestra leader, which was not easy!

You read about it, perhaps, in her book, "Whiteman's Burden." If you didn't, let's take a moment to look back four years when Paul's movie, "The King of Jazz," was making the rounds of the local picture houses. There were 315 pounds of the maestro who met the slender, determined little actress in Hollywood and fell immediately and thoroughly in love with her.

Imagine arising one morning, hopelessly in love, looking in the mirror and seeing some hundred extra pounds of decidedly unromantic weight. Even before Margaret told him so frankly, Paul knew that those rolls of fat stood as the seemingly impassable barrier he'd have to smash to gain the highway to her heart. He was a victim of the appetite to which he'd been such a slave. His own jolly, plump figure suddenly loomed up, a menacing threat to his happiness. It was not a moment for idle romancing, it was a time for acting decisively to assure his own peace of mind.

WHAT do you think happens to a man who deliberately loses one hundred pounds? Does it affect his health, his mental well-being? Does it make him touchy, hard to get along with? Margaret didn't know, but she took a chance. He'd kept his part of the bargain, she'd keep hers. He had failed before in the business of marriage. She knew that. But she was willing to take a chance with the man who adored her so.

Now that they're married, what kind of a life do they lead? Let's see.

Would most husbands, for instance, act grouchy in the morning if they arose day after day after having had but five hours sleep? That's all Paul usually gets, but he's not grouchy—not exactly. You just can't get a word out of him until he's bathed (he doesn't sing in the tub), shaved, dressed and had two cups of coffee.

What a change the moment that second cup is drained! Suddenly he bubbles over with ideas and plans with all the exuberance of a boy who's just been presented with

a new Meccano set. He starts talking. . . .

Margaret sits by and asks dumb questions—she says herself they're dumb—and Paul loves it. He says her lack of pretense is refreshing. She can't help him a bit when it comes to his music. He likes that. Too many people give him superfluous advice about conducting, anyhow. The after-coffee conversation might last five minutes, perhaps an hour, and then the debonair conductor disappears for the rest of the day. She is not to see him for twelve or fourteen hours when, like as not, they will renew their companionship over a late supper in a night club.

A radio writer once remarked that he always has the peculiar feeling that Paul even sleeps in his evening clothes. It's not quite as bad as that, but he certainly is a fastidious dresser. His fancy for fine clothes is one of the great tribulations of Mrs. Whiteman's life. The moment he enters a fashionable clothier's establishment, he throws money

about with all the abandon you or I might display in a five and ten cent store.

JUST the other day he took his wife into a shop on New York's Fifth Avenue. He wanted another hat to add to his collection. At the counter they met Mrs. Rube Goldberg.

"Oh dear," complained the cartoonist's wife, "I wish I could drag Rube in here to get a new hat."

"New hat!" Margaret sighed. "Paul's just bought six."

If you think Mrs. Whiteman ever has any success in curbing her husband's propensities for buying clothes, you should have a look at his wardrobe. When they returned from Hollywood recently, he brought with him twenty-one trunkfuls of clothes. Imagine it! It's enough of a struggle for the ordinary human being to keep track of just one trunk. Hark back to your own troubles with trunks—jumping on their lids to close them; snapping their locks only to learn the keys are inside; keeping track of the baggage checks—then multiply all that by twenty-one.

This nightmare of responsibility pursued Mrs. Whiteman so relentlessly across the continent that she finally insisted that Paul part with nine of them. It helped just about as much as trying to bale out the bathtub with a teaspoon. What happens when a man with some twenty-five suits, a hundred shirts and a thousand ties and a temperament like Whiteman's, starts dressing? Nicely pressed clothes are flung on the bed, starched shirts lie around like a jumbled deck of cards, ties are draped over chairs and door- (Continued on page 61)

By PEGGY
WELLS



REGGIE CHILDS



AL GOODMAN



DON BESTOR

THE BAND-BOX

(On this page—across the top and across the bottom) Reggie Childs, who makes music—and what music!—at New York's Roosevelt Hotel. Said music comes to you over the NBC airwaves. Al Goodman is the chap who plays for Irvin Cobb's broadcasts—CBS on Wednesday and Friday nights. The bespectacled Don Bestor directs sweet music for the Nestlé program. Johnny Hamp's music comes to you from the La Salle roof in Chicago, via the Columbia network. Ted Fio-rito, under contract to the St. Francis Hotel in San Francisco to play their dance music for a year. Ted Weems is a Chicago maestro; comes to you over NBC.

By WILSON BROWN

THE National Industrial Recovery Act has its human interest side. First a baby was named "Nira" in honor of the depression remedy. Now along comes Phil Spitalny with a new song with that title. Wonder if it will play the blues away?

• Reggie Childs, under whose leadership the NBC airwaves have received some of their sweetest arrangements of modern music, was adopted by Jefferson De Angelis, famous actor, as a nephew ten years ago.

Mr. De Angelis, long a favorite of American theatre-goers, looked forward to the day that his adopted would

MCA photo

JOHNNY HAMP



TED FIO-RITO



TED WEEMS





MARK WARNOW



PETER VAN STEEDEN



ART KASSEL

MCA photo

Meet the directors! A good baker's dozen of 'em. And learn the lowdown on all the other brands of music-makers, too

be one of the big names of radio. He realized his dream in his latter years as Childs stepped up the ladder. Then De Angelis died—only in recent months. And now, Childs is holding forth at one of New York's biggest hotels, the Roosevelt, and has one of the air's biggest commercial programs—something that De Angelis expected but never lived to see.

- To organ lovers, the return of Mr. and Mrs. Jesse Crawford to the Paramount Theatre in New York means a lot. These two artists have long been radio favorites. Several months ago, they went to Europe for engagements, but now the American air again claims them.

- If you miss the Mills Blue Rhythm Boys from the Cotton Club and hear instead the music of hotcha Cab Calloway, it's probable that the Blue Boys are in Europe. At least that was the plan— *(Continued on page 97)*

(On this page—across the top and across the bottom) Mark Warnow is a staff director for CBS. They feature him on lots of their programs. Peter Van Steeden— isn't he earnest-looking? He's an NBC staff musician. Art Kassel is the MCA maestro who directs "Kassels in the Air." Gustave Haenschen—not only a swell director—but a swell musician, too. As you know, if you're familiar with his arrangements on NBC's American Album of Familiar Music program. Isham Jones, broadcasts from the Ambassador Hotel in Atlantic City, via CBS. Bernie Cummins—he plays at the Hotel New Yorker. Tune in on him over CBS.

GUSTAVE HAENSCHEN



ISHAM JONES



BERNIE CUMMINS





IS LOVE A LAUGHING MATTER?

By HOPE
HALE



Is humor a help in marriage? Do you use your comedy in your love life, if any?"

Those are the questions we asked these star clowns of the air. And here are the answers:

"Oh, yes," said Ed Wynn. "Yes, indeed. Humor should have a prenatal influence on every child."

"It has made a perfect husband of Nat," said Gracie Allen, referring to the other half of Burns and Allen.

"The most vital bond between a man and a woman," said the Baron Munchausen without exaggeration, "is a delicate, comprehensive sense of humor."

"It's the only way you could live through love," said Harry Hershfield.

"Humor is courage," said Fannie Brice, "and if you don't need courage to take it, I don't know anything about love."

"Now, children, settle yourselves about Uncle Lemuel's knee," said Colonel Stoopnagle, "and Uncle Lemmy will leave you know a few salient facts about his early love life." The burden of his remarks follow later, if you can call it a burden.

The old tradition has it that love must be taken seriously, even solemnly. That the one sure way to run your marriage to Reno is to let a little comedy creep in. That the wisecrack is more fatal than the mother-in-law, the rolling pin, or the Other Woman.

At last this myth is exploded. And who has a better right to explode it than professional comics? They laugh for their living, and now we know they laugh for their loving, too. And their marriages usually "take."

The funny part of it was the serious way every one of them took the problem.

But, as Jack Pearl says, "This business of being funny is nothing to laugh at." True enough!

(Top) A pair of Pearls—Jack and Winifred. And the Baron doesn't hand his wife any of those famous Munchausen yarns either. (Below) Burns and Allen are as happy off the air as on, because their home life is punctuated with laughs and without the addition of Gracie's brother.

Love may laugh at locksmiths, but can it stand under laughs? Is a wisecracker in the home more fatal than the mother-in-law, the rolling pin or the Other Woman? A group of hand-picked comedians give you some really first-hand information on an intimate subject



The most serious of them all was Ed Wynn. I sat in a modernistic chair made of twenty beaver hats, in his freshly finished pent house office.

"Do I look as you expected me to?" he asked.

"You look more like I expected you to than I expected you to," I replied.

"That shows perspicacity on your part," he said. "Most people are awfully surprised."

I MIGHT have been if I had been looking for a Perfect Fool Fire Chief with his lower lip hooked over his eyebrow. What I found was a most benign gentleman, slightly rounded in front, with a flowing necktie, hair curling down over his collar in back, the famous cigar, and a genial, not to say Wynnsome smile.

From where I sat I could see no marks of the worrying he says he does.

"But I do," he insisted. "I'm a *terrible* worrier. I don't know what I'd do without a sense of humor in this business. The things that happen!"

"But the things that happen at home," I said sententiously, "are the ones that count, aren't they?"

"Marriage," said Ed Wynn, "is the most sacred thing in the world. It is the most to be treasured. If humor is there, battles won't be.

"Speaking of battles," he went on in the excitement of an idea, "if countries would use humorists for their ambassadors, there would not be any wars, either.

"For instance, right now every country is choosing its most wooden-faced high hats to represent it. There isn't a laugh in a shipload. That's asking for trouble.

"Suppose America chose, instead, Ring Lardner, say, and Will Rogers and me. Well, we'd probably spend the whole
(Cont. on page 84)

(Top) Here is Fanny Brice with little Frances. Fanny has loved a lot and laughed a lot, though not always at the same time. (Below) Ed Wynn's wife has just celebrated her silver wedding anniversary and claims that her husband's humor has simply made time fly for them both.





RADIO STARS MAKES SCOOPIE with these exclusive pictures of Mr. Allen's Salad Bowl Revue

(Starting at the top and going around the page) Portland Hoffa (Mrs. Allen to Fred), Jack Smart, who has an accent for every day in the year, and Monsieur Allen himself. Next, the head guy again, getting off a fast one. Third, Ferde Grofé, orchestra director and a grand composer, (in the center) is telling his musicians to play that number a little more agitato and not quite so pizzicato. Fourth, Roy Atwell getting all tangled up in the parts of speech, as usual. Fifth, Phil Duey, baritone, "renders a selection."



Do you know the latest on radio sets and radio models? Here is real information for you radio owners



YOUR RADIO CORNER



(Left) The famous General Balbo (center) who took the world by plane. He's receiving a "handful of radio" specially designed for him by Pietro Cucci of the Emerson Radio Laboratories. On the right of the Italian hero is Ralph B. Austrian, officer of the Emerson Laboratories. (Above) Business is picking up. Just a few of the 3000 people employed in the Majestic Radio Factories.

By
GORDON STARRETT

EVERY business man should have a small radio receiving set in his office these days, says Frank E. Mullen, NBC director of agriculture. And every farmer should have a set in his home, he adds.

Radio is just that important. Look over a week's program. There'll be important talks about government, finance, spot news and market reports. All are vitally important to the business man and to the farmer. And as for women—well, you know practically 90 per cent of the morning programs are designed especially for women.

Don't you think it would be a good way of aiding in the National Industrial Recovery Act to purchase a radio now—that is, if you haven't a good one—and by means

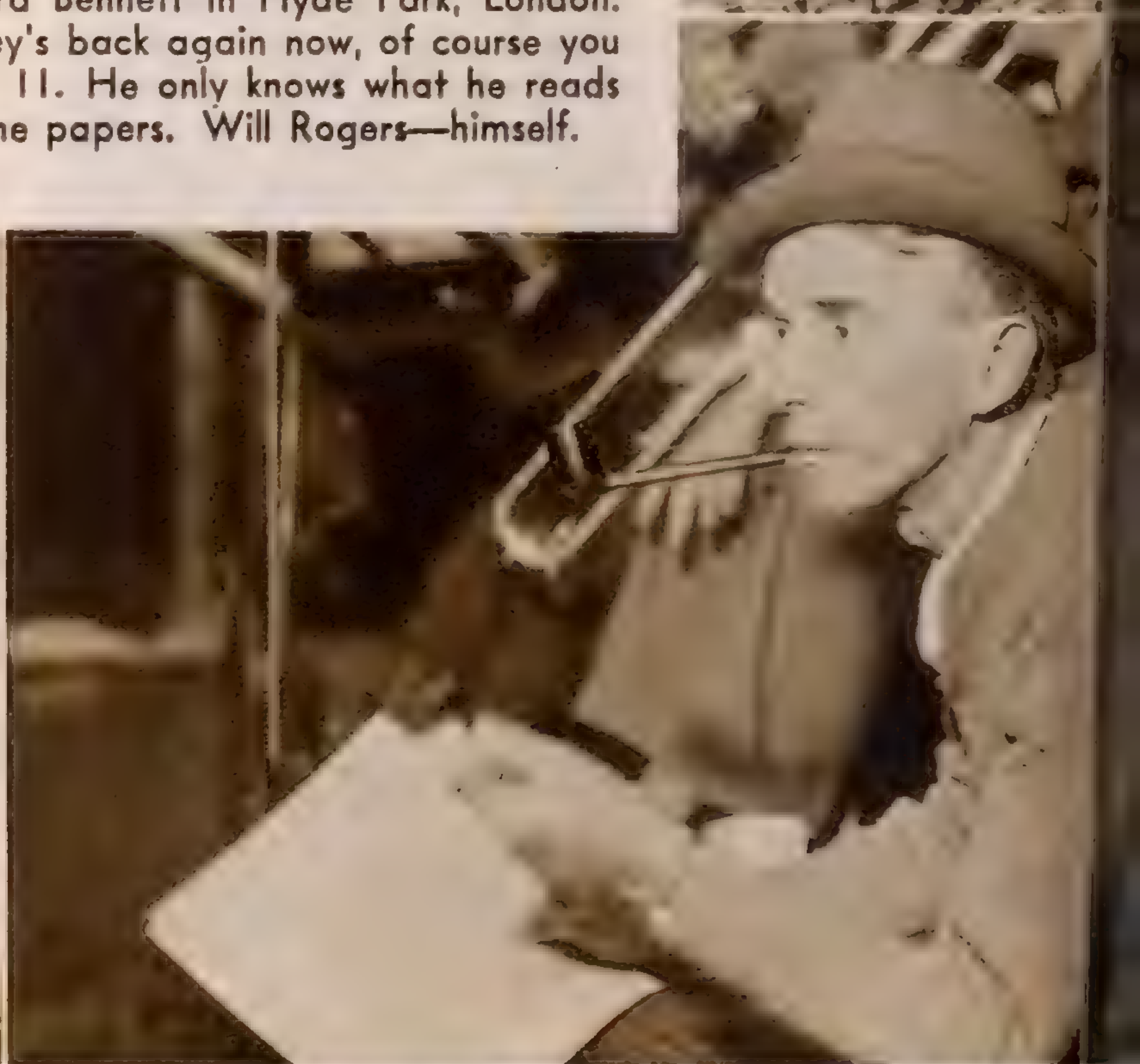
of it keep abreast of all that's new, as well as the best entertainment?

Majestic, for one, is hiking production. The picture above shows one of the big rooms in the Majestic factory where hundreds of workers make sure of the accuracy of every detail before a finished set is put on the market.

Here's a novel idea the Majestic people are advancing. With every Model 66 automobile radio billed at \$44.95, there will be included free of charge an insurance certificate protecting the owner against loss or damage by fire, theft, lightning, windstorm, cyclone, tornado and explosion of the entire radio while (Continued on page 78)



GERTRUDE NIESEN. (1.) What a blues singer! On CBS—9:15 p.m., Thursday and 10:45, Saturday. (Culver photo) 2. The Three X Sisters, hot blues warblers and instrument-imitators. Formerly of the Musical Grocery Store program, CBS. (Culver photo). 3. Welcome home, Boswells! Vet, Connie and Martha arriving from their successful European tour. 4. Ah—Mrs. George Olsen. Ethel Shutta, in other words, who adds so much sweetness to the Nestlé Candy program. (Culver photo). 5. A philosopher on his pharm. Tony Wons vacationing. He's on the Johnson Floor Wax program, with that swell two-piano team, Peggy Keenan and Sandra Phillips. 6. Tom Howard is holding a sheet of music and everyone is begging him not to sing. (Culver photo). 7. The Pickens Sisters—Helen, Jane and Patti. Vacationing in Washington, D. C., last summer. 8. Charles Winner of the Maxwell House Show Boat, busy getting a tan. 9. President Rufus C. Daves of the Century of Progress makes Ed Wynn honorary fire captain of the Fair. My—just think of that, Graham! (Wide World photo). 10. Morton (High C's) Downey and wife Barbara Bennett in Hyde Park, London. Downey's back again now, of course you know. 11. He only knows what he reads in the papers. Will Rogers—himself.



INTIMATE SHOTS OF



YOUR FAVORITES



1. Barbara Maurel, one of radio's most likable and dependable singers. She's on the Oldsmobile program over CBS. 2. Jack Golden, orchestra leader of the Richfield Oil program, shows you his idea of a comfortable costume. 3. Muriel Wilson — better known as Mary Lou of Maxwell House Show Boat fame. 4. Rubinoff's heckler, Eddie Cantor, resting up at Lake Arrowhead in Southern California, before starting work on his latest picture, "Roman Scandals." (Wide World).



THE MYSTERY CHEF SPEAKS FOR HIMSELF



Meet the Mystery Chef's two pals—White Rock and Sandy Scotch. Their table manners are excellent—and so is their appreciation of good cooking.

I AM wondering if you would like to know more about the menus I told you about in last month's issue of RADIO STARS. I refer to the family who had only \$1.50 per week for food for four adults and how I was able to send them a week's menu showing how really delicious meals with meat or fish every day could be served on that small amount of money.

Nothing makes me so mad as to hear broadcasts about cheap meals with some of the unappetizing menus that are nearly always given. I heard one recently when they boasted about being able to give recipes for meals that would cost as low as seventeen cents per person, but, of course, they said, you could only use the cheap cuts of meat. Then the question was asked by another voice, "What do you mean by cheap cuts of meat?" and the answer was, "tripe and beef hearts."

Well, you don't have to eat just tripe and beef hearts to have a delicious meal that will cost less than seventeen cents per person. You can have many delicious dishes that cost very, very little and if you will send in the coupon for my recipes this month I will send you some recipes for dishes that you can be proud to serve to anyone, and you will be surprised at the very low cost. Not cheap meals, but delicious meals that are exceedingly inexpensive.

I hope that everyone of my readers who sent in for my special fish recipes last month will try my recipe for fish pie. I know that is not a (Continued on page 70)



Mystery Chef
RADIO STARS
100 Fifth Avenue
New York City, N. Y.

MYSTERY CHEF
NOVEMBER COUPON

Please send your recipes for delicious inexpensive dishes.
I enclose a stamped, self-addressed envelope.

Name..... Address.....

City..... State.....

Amazing People

Betty and Bob
came to radio
by odd routes



DON AMECHE had to be dragged into radio. Beatrice Churchill fell into it by chance. And that's how these two young people, who are Betty and Bob Drake (over NBC's WJZ-blue network at 3 p. m. [EST] daily except Saturday and Sunday) came to the airwaves.

Beatrice Churchill, or Betty, was born in Lakeport, California, December 21, 1910. Her ambition was to be an actress; so immediately upon graduation from the College of the Pacific in Stockton, she went to the Goodman Theatre in Chicago where she worked for two years.

One day Beatrice's roommate came home with the news that she was to have an audition with NBC. It thrilled Beatrice so much that she asked to go along. The funny part about it all is that, when Beatrice asked if she could test her voice, the officials said yes. And she walked out with a job. The job was acting the part of Betty in the Betty and Bob sketch. She's been on this one program ever since.

Don Ameche, who is Bob to us listeners, was born in Kenosha, Wisconsin. His folks sort of wanted a lawyer in the family so Don decided to try it. After a couple of rather unsuccessful attempts at law, an actor who was in an automobile accident called Don to play his part.

Don became interested in this stage business, and so

continued to act for about two years. Then, work got scarce and he looked for new fields. But he wouldn't consider radio. Dramatic programs on the air were still a bit new, and Don had never even heard one. But he was a good actor and soon some friends who were producing radio shows dragged him into a studio.

In summing himself up, Don adds: "I'm fond of spaghetti. Like golf and bathing. Own an Irish setter. Went to school at Columbia College, Marquette, Georgetown and Wisconsin Universities. Thrown out of none. Just quit."

That's Don Ameche who stands five feet eleven, tips the scales at 155, and has brown hair and eyes.

Those Betty and Bob scripts, by the way, which are sponsored by General Mills, come from the fertile mind of Bob Andrews, the same guy who wrote "If I Had a Million" and "My Father Said."

Amazing People



Ray Lee Jackson

Rosaline Greene

might have been

a school teacher

later as Queen of the Radio was launching a career.

It happened this way.

Rosaline liked dramatics. In fact she liked the drama so much that she auditioned at WGY for the world's first radio dramatic troupe. She walked out of the studio as leading lady of the WGY players.

That settled the question. From then on Rosaline would be a radio actress. She rose to fame fast, so fast that within a year after her graduation she was crowned Queen of the Radio

World's Fair at Madison Square Garden in New York. The honor meant Rosaline was the possessor of radio's most perfect voice.

Now Rosaline has something over a thousand radio roles to her credit, and she has made radio history with some of her portrayals of the past, notably her Josephine in "Napoleon Bonaparte" and as Joan of Arc.

She does her rehearsing, of all places, perched on the roof of a Fifth Avenue bus. Sometimes it's quite embarrassing for she throws herself into roles with such intensity that, when she comes to, she often finds herself the center of fellow bus riders' amusement—she has been doing her part out loud.

Yes, Rosaline turned away from school-marming, but just so the elder Greenes would not be wholly disappointed, she is seeing to it that her kid sister, just graduated, will uphold the family name in that field.

Miss Greene is heard on several NBC programs.

ROSALINE GREENE remains one of radio's best actresses. And it is a distinct stroke of luck for her and for the radio audience—because Rosaline Green might have been a school teacher.

She was born and brought up on Long Island, and her parents, viewing with a moderate amount of alarm her mounting tendencies for being a thorough-going tomboy, decided that the best thing for her was to follow the trade of teacher.

So when she had put grade and high schools behind her, with a prowess in tennis, swimming, riding and boxing fully equal to her scholastic attainments, they sent Rosaline to the State College at Albany, N. Y., where in due course of time she collected a degree with honors and the right to teach school.

Right then and there it began to look as if another "marm" would be added to the ranks, and little thought was given to the idea that, instead, a girl to be known

BEND DOWN, SISTER!

By WILSON
BROWN

GET up early. Yes, awfully early. Drink a glass of water. Have the windows of your room open, top and bottom. Then turn on your radio.

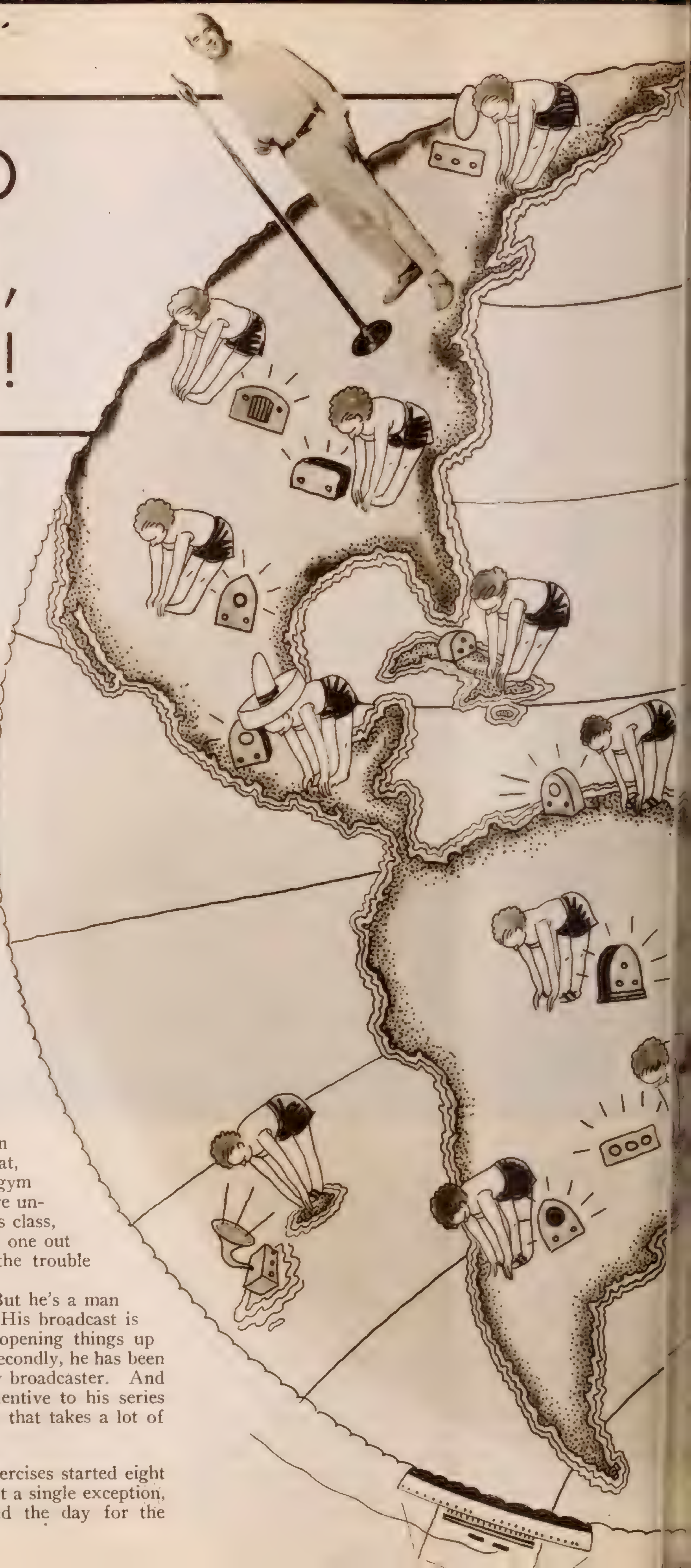
It's the Tower Health Exercises Program. Up twenty-seven stories in the great Metropolitan Life Insurance Company Tower, looking down on a sleepy New York, is Arthur E. Bagley, the man who conducts the largest gymnasium class in the history of the world.

It's 6:45 o'clock in New York. If you live in Missouri, it's 5:45. And if you're a West Coast radio fan, you better not go to bed the night before. You see, it will be 3:45 in the morning out your way.

That may be early for a lot of us, but 1,250,000 business men, housewives and school children have written in saying they listen regularly. That, we must admit, is about the biggest gym class we could imagine. And there are undoubtedly many more members of this class, for broadcasters tell us that less than one out of every twenty-five listeners take the trouble to write.

That's a record for Mr. Bagley. But he's a man of records. He holds three others. His broadcast is the first on the air every morning—opening things up for the networks and the listeners. Secondly, he has been on the air longer than any other daily broadcaster. And last, he's been more punctual and attentive to his series than any of the radio gang. And all that takes a lot of work, believe you me.

THIS whole business of morning exercises started eight years ago last April 1. And without a single exception, these exercise programs have opened the day for the



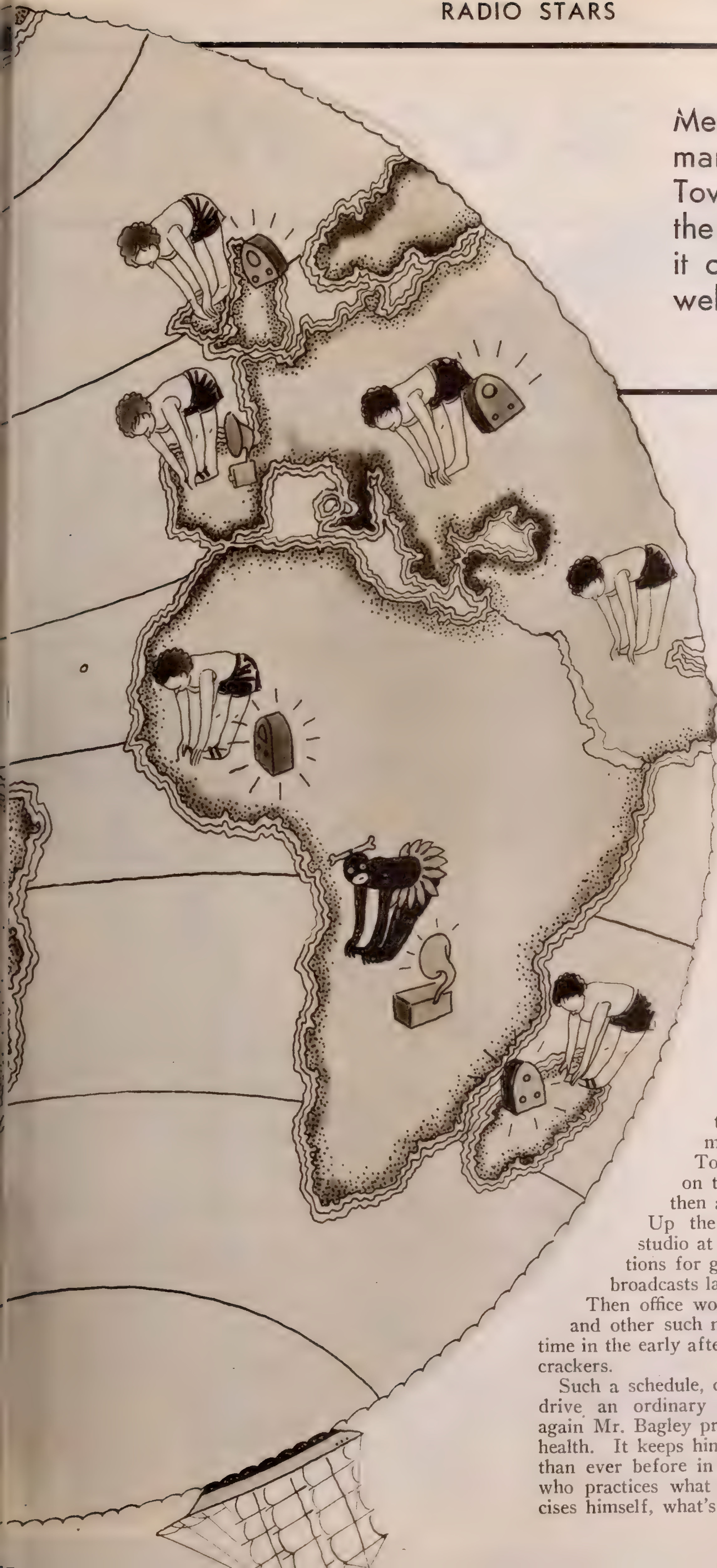
Meet Arthur E. Bagley, the man who conducts the Tower Health Exercises at the crack of dawn. When it comes to hard work—well, he's an authority on the subject!

Illustration by
Abril Lamarque

National Broadcasting Company. That was even before WEAf, the key station of NBC in New York, was ever a part of a network, which means over 2600 broadcasts — six days a week since 1925. All that time, Bill Mahoney, the pianist who makes it easy to count "one-and-two-and-bend, brothers" while you exercise, has been on the program with Mr. Bagley. Just the two, day after day for over eight years. And at that unreasonable morning hour—ugh!

Mr. Bagley is an old head when it comes to exercises. That's always been his business. For twenty-three years before 1925 he supervised gymnasiums for the Y. M. C. A. He knows what he's talking about when he rattles off his morning schedule. His is a busy life. To bed by midnight. Up at 5:45 a. m. on the dot. A shave and a shower and then a bite of light food. To the Tower. Up the waiting elevator. And into the studio at 6:30 in time for tests, and preparations for going on the air at 6:45. The actual broadcasts last until 8 o'clock. Breakfast is at 9. Then office work—mail, future broadcasts, visitors and other such matters—right up to 5 p. m., taking time in the early afternoon for a lunch of fruit, milk and crackers.

Such a schedule, day after day for eight years, might drive an ordinary person to distraction. But there again Mr. Bagley proves the value of his instructions in health. It keeps him going and feeling fine—yes, better than ever before in his life, he says. He's one fellow who practices what he preaches. He *does* those exercises himself, what's more. (Continued on page 80)



RADIO STARS

BACKSTAGE WITH

By OGDEN MAYER

Photographs by
Culver Service



Visit one of radio's most exciting and heart warming...

SETH PARKER

WE'RE going to Jonesport. Come along! Maine! There is a word for you. It paints pictures in your mind. Cool winds drifting through a bounding surf to whisper sea-songs in pine and hemlock groves. Bearded fishermen home from "the Banks," loddng toward tiny white houses that lean into the salty breeze. One of those houses is probably the most famous home in the world.

Seth Parker's!

We're on our way. No boat, no train, no bus takes us to this Jonesport, though. We use an elevator, a gilded metal birdcage that rockets us to the top of NBC's broadcasting building in New York City. A hostess smiles as a welcome on the thirteenth floor.

"Seth Parker," we tell her.

"Studio F," she says.

The corridor to it is crammed with musical instruments that are too bulky to be stored. Bull fiddles, xylophones and tympani. We edge past them, leaving the bustle of the reception room behind. That door



(Above) "The girls" in Seth Parker's program. Gertrude Forster (Mrs. Hooper and Ma Parker's singing voice) Mary Merker (Jane); Sophia Mecorney Lord (Lizzy — and Seth Parker's real-life wife); and Effie Palmer (Ma Parker's speaking voice). (Left) Phil Lord leading, Raymond Hunter (Cap'n); Edward Wolter (baritone); Richard Maxwell (John) and Norman Price (Fred); (Below) Effie Palmer at the "giant Wurlitzer."



at the end bears a letter—F. Beyond its sound-proof thickness is Jonesport, Maine.

And Seth Parker.

Everybody wants to see Seth, to talk to him, to absorb some of his strength and wisdom. Every visitor is the same; each feels that Seth is an old friend. So walk on in. Tonight, the place is ours.

THREE rows of chairs strike across one end of an unusually small studio. They are for us visitors and well-wishers. The room is but a little larger than your own front parlor. At the opposite end is a broad, low window through which two men peer like fish in an aquarium. They're engineers and their hands thumb important gadgets, so the voices that speak to those mikes along the wall may go around the world undistorted.

Those other people? They are Seth's Jonesport neighbors. I've told other folk that and they've been disappointed. They'd come here expecting men and women in overalls and gingham, men with salt in their beards and women with their hair done up in buns. These sleek people don't fit that picture. (Continued on page 95)

Behind the Scenes with F. D.

(Continued from page 23)

placed there by one of the engineers.

Three minutes before the broadcast starts, the President enters the room. The Roosevelt smile beams on everyone present. The President is wearing a white linen suit, a cream-colored tie and tan shoes. Although the temperature had hovered around a humid 96 all day, and it still was up in the high 80's, and although he had been kept busy with more than 100 appointments from early morning, Mr. Roosevelt looks calm and fresh.

HE looks more like a business man who has spent the past four months playing golf at a vacation resort than the leader who has successfully been coping with the greatest problems to face this nation in time of peace.

He puffs at a cigarette in a long holder and takes his place in front of the microphone. Chatting with Ike Hoover, White House major domo, and General Hugh S. Johnson, keeper of the NRA "Blue Eagle," the President seems less concerned about the important broadcast that is about to start

than anyone else in the whole room.

Then you hear the announcers, Carleton Smith for NBC and Robert Traut for Columbia, both in their early thirties. The President loses his smile. His face goes grim. He takes a last puff at his cigarette.

"Ladies and gentlemen, the President of the United States."

Reading from large typed sheets, similar to those used by Floyd Gibbons, the President delivers his message. His voice is clear and firm. He is talking to the largest audience that ever listened to a broadcast. But, he speaks as if he were addressing each individual who is listening to him.

As he continues, he opens his coat. It is uncomfortably hot in the room, in spite of the four fans.

Then he reaches that point in this particular message where he finds it necessary to use the term "economic hell." With a twinkle and a smile he looks up toward General Johnson as though to say, "I got away with that one." The word "hell," you know, has always been a radio outcast, but the President uses it because it most

clearly and adequately describes his point.

HE smiles once more during his broadcast. That's when he interrupts himself to ask, "Where's that glass of water? It is a very hot evening in Washington, my friends."

Well, the water is directly in front of him on the desk. The President knew it was there all the time. But, this little interlude is a clever relief. It is an excellent bit of showmanship. It is typical of his informal attitude.

Talking at a rapid but understandable pace, the President drives on to the finish of his message. This time he is eight minutes ahead of the time allotted him by the networks.

Then the President does a very natural thing. Turning to M. H. McIntyre, White House secretary, he asks, "How was it?" He puts the same question to the radio boys. Ike Hoover, who has been listening to the talk on a radio set upstairs, comes in. He reports that it came over great. The President smiles broadly again.

Then the room is transferred into a Hollywood movie lot. The President lights a fresh cigarette. The cameramen get busy. The bright klieg lights are lit, adding to the heat of the room.

"Now comes the worst part of it all," the President jokingly remarks. The cameras, swathed in heavy coverings of thick mats to stifle their hissing sounds, go into motion. And for thirty-five minutes, in an obliging and good-natured spirit, the President goes through his message again for the newsreel men.

At one stage of the movie-taking, a camera man shouted, "cut." The roll of film on one of the machines had been broken. The President looked up surprised and laughingly asked, "Who's dead?"

Then come the newspaper photographers. Another battery of black cameras and flickering flashlight bulbs.

An aid rushes in. Long distance phone call. Mrs. Roosevelt. She was one of those millions of listeners out there on the other end of the mike. The President leaves to get her reaction.

The man in the speakeasy snaps off the radio and returns to the bar for another shot.

The bell hop in a Chicago hotel snaps off the radio and returns to his busy post.

The captain on a Mississippi boat snaps off the radio and goes up on deck to get a bit of evening breeze.

The housewife in that California home snaps off the radio and returns to her kitchen to see how her dinner is getting along.

Millions of radio sets throughout the land are snapped off. And we leave the White House, for the curtain has come down on a great show.

Boake Carter glances over his editorial before broadcasting the news on the Philco program, which rates the air five times a week over the Columbia network. Carter has "a nose for news," having learned about scoops in the City Room of a big daily.



What Kind of a Husband Is Paul?

(Continued from page 43)

snobs. Well, Mrs. Whiteman just couldn't be expected to pick up after him. So he has a man do it.

If Margaret Livingston weren't an actress of considerable background, who understands the exacting demands of fame in the profession of entertaining, she probably wouldn't be able to put up with the crazy living schedules with which she has to contend.

How would you like having almost no time for friends and for the entertainment which is dear to the heart of so many married couples? The best they can plan for their guests is an occasional cocktail party in their hotel suite or a round of the night clubs.

You'd think it fun for awhile, but hollow tones in the notes of such gaiety are soon detected by persons of intelligence. But because both of them are full of the joy of living, they manage, somehow, to be content with it. It's really a complete entertainment in itself to sit at a table with Paul and listen to his enthusiastic flow of talk.

But if Margaret Livingston's a radio widow, she's not left at home when he plays golf. He's grand about that. She swears that her shots are as dubby as her questions about music are dumb. But he loves it. She confesses that it gives him a chance to show off.

If you've gotten the impression that Paul's too much of a dandy, you should see him on the fairway or on the tennis court. "That strapping athlete in those old clothes can't be Paul Whiteman," you'd say to yourself.

Yes, Paul is certainly a bundle of contradictions. You watch the sun and wind-tanned sportsman whip off a three-hundred-yard drive, or backhand a hot ball to the far corner of a court, or flail a fast crawl down the swimming pool. Then you knit your brows in wonderment at what Margaret has told about his taste in interior decorating.

He likes to furnish the bedrooms of his Colorado ranch prettily and daintily in the gilt and filigree of the period of Louis Fourteenth.

He's crazy about that place. It's a far cry from the days when he was a taxi driver in Denver, to his present ownership of this handsome hundred and fifty acre ranch near that rough, bluff city of the West.

If you pause to wonder about a husband who is so concerned with the decoration of his home, what do you think of a husband who takes an active and intelligent interest in his wife's clothes? Just let him suspect that she's going shopping for a dress or a hat, and he'll beg her to wait until he has a chance to go with her. When he goes, it's as happily as if he were starting out to buy himself two or three new suits.

You'd think a man who makes all the money he does would be interested in knowing what happened to it. You'd think a man who'll make about \$150,000 from his broadcasting in the next year

and who has made double and triple that, would like to manage his affairs.

Certainly his past misfortunes should have made him careful to the point of watching each penny. There was one period, you know, when it seemed to him his career had come to an end. His wife, loyal in those most trying days, comforted and encouraged him. Finally, he managed to get an engagement playing in the Biltmore Cascades in New York. It is a smart supper club, but it was something of a come-down for a man who had conducted great symphony orchestras. Encouraged, he embarked on a tour of the South with a sort of super-vaudeville act. They say it was an uncompromising flop. It was only because the makers of Miracle Whip, casting about for new programs, recalled the man whose Sunday evening radio concerts had been the highlight of broadcasting. He was offered a sum reported to be \$4,500 a week to return to the air. He accepted.

Yet even now, let his manager approach him with a sheaf of business papers in his hand, and Paul gets jittery and makes determined efforts to change

the subject. He can't stand it. What do you think of that for a husband? It's Mrs. Whiteman's own burden.

But there's one matter of money in which he's always interested. Let's find out by going back to a day in New York not so many weeks ago.

Paul entered his hotel suite late that sunny afternoon. His face was glowing with boyish pleasure. He was positively bubbling over.

"Now what have you been up to?" demanded his wife.

He led her to the window and pointed down. Her eyes were caught by the glint of the sun on the polished trimmings of a Duesenberg—a car which cannot be bought unless you can pay into five figures.

"Nice looking car, isn't it?" he asked, trying to appear casual.

"Oh, it's beautiful!" she exclaimed.

"Well, it's yours, my darling," said her adoring husband.

That's the kind of finance Paul's interested in—buying things for his wife. He hasn't forgotten the love and loyalty she gave him when he needed it most. That's the kind of husband he is.

Andrea Marsh used to "one, two, three, kick" in a musical comedy with Ruby Keeler. But now Andrea's eighteen and has a voice, which she uses to great advantage on the NBC network when Ted Weems and his orchestra are turning out their tantalizing tunes.



PROGRAMS



Poley McClintock, the frog-voiced crooner, who's signed up, lock, stock and larynx with Waring for Old Gold.

High-ho, youse guys and youse gals. Here's a new month, a new RADIO STARS, and a new load of thisa anda thata in the way of kilocycle caper-cutting.

Here, in simple form, you can find broadcasting's finest programs, something to make you smile or sigh or tap your toes from dawn till half-past dusk.

Keep this issue on your radio. Let it guide you to the best of broadcast entertainment.

SUNDAYS

(October 1st, 8th, 15th, 22nd and 29th)

- 9:00 A. M. (1/2)—**THE BALLADEERS**. Male chorus; Instrumental Trio. WFAF, WBEN, WSB, WTAM, WWJ, WGY, WIOD, WIS, WFLA, KTBS, WJAR, WOW, WRC, WWNC, WFBR, WCSH.
- 9:00 (1)—**NBC CHILDREN'S HOUR**. Concert, recitations, dramatic readings; Milton J. Cross, master of ceremonies. WJZ, WBAL, WGAR, WLW, WJR, WBZ, KDKA, WEBC, WMAL, WBZA, WENR, WSYR, KFYR, KSO, KWCR.
- 10:00 (1/2)—**SOUTHLAND SKETCHES**—South-ernaires, male quartet; Levee Band, WJZ, WBAL, WBZ, WBZA, KDKA, WGAR, WENR, WMAL, KWK, (KOIL, WSYR, KFYR, on 10:15) WREN, WIBA, WEBC, KSTP.
- 11:15 (1)—**MAJOR BOWES' CAPITOL FAM-ILY**. Maria Sylviera, soprano; Hannah Klein, pianist; Nicholas Cosentino, tenor; Tom McLaughlin, baritone; Four Minute Men, male quartet; Waldo Mayo, violinist; Yasha Bunchuk, director of orchestra. WFAF, WJAR, WFBR, WRC, WTAM, WDAF, WFLA, KFYR, (WAPI, WHO, WOC off 11:45) WSMB, WTAG, KDYL, WEBC, WJAX, WFAA, WGY, WDAY, WSAI, KSTP, WMC, WIOD, WKY, KTBS, WOAI, WMAQ, WWNC, KPRC, KOA, WCAE, KVOO.
- 11:30 (1)—**SALT LAKE CITY TABERNACLE CHOIR AND ORGAN**. WABC, and Colum-bia Network.
- 12:30 P. M. (1)—**RADIO CITY CONCERT**. Roxy, Master of Ceremonies; Symphony Orchestra; Chorus and Soloists. WJZ, WBAL, WHAM, WGAR, WFLA, WLW, KDKA, KWK, WREN, KOIL, WJAX, WIOD, KFSO, WBZ, WBZA, CFCF, WDAY, KFYR, WSMB, KPRC, KOA, KDYL, WMAQ, WAPI, KTAR, KGO, KFI, KOMO, KHQ, WMAL, WEBC, WSYR, CRCT, WDJX, KVOO, WIS, WSM, WSB, WKY, KSO, WBAP, WOAI.
- 1:00 (1/2)—**SONATA RECITAL**. Josef Honti, pianist; Josef Stopak, violinist. WFAF, WTAG, WJAR, WFI, WGY, WTAM, WCAE, WWJ, WENR, WDAF, (WSAI, WFBR, WOC, WHO, WEEI off 1:15), WRC, (WLW on 1:15).
- 1:30 (1/2)—**L'HEURE EXQUISE**. Women's Octet; Fred Hufsmith, tenor. WFAF, WTAG, WWJ, WMAQ, WCAE, KSD, WOC, WLW, WJAR, WFI, WGY, WBEN, WTAM, WHO, WDAF, CFCF, WEEI, WFBR, WRC, WCSH, CRCT.

- 2:00 (1/4)—**GENE ARNOLD AND THE COM-MODORES**. WFAF, WWJ, WSAI, WMAQ, WDAF, WTAG, WEEI, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WTAM, WCAE, WOC, WHO, WFAA, KPRC, KGO, KFI, KGW, KOMO, WOAI, KHQ, KOA, KDYL.

- 2:30 (1/2)—**THE YEAST FOAMERS**. Jan Gar-ber's orchestra; Virginia Hamilton, vocal-ist. WJZ, WBAL, WBZ, WBZA, WHAM, KDKA, WGAR, WJR, WLW, KYW, KWK, WREN, KOIL, WTMJ, WIBA, KSTP, WEBC, WDAY, KFYR, WRVA, WPTF, WWNC, WIS, WIOD, WFLA, WJAX, WSM, WSB, WAPI, WJDX, WSMB, KTHS, KVOO, KTAR, KFSO, KWCR, KGW, KPRC, WKY, WOAI, KOA, KGIR, WFAA, KGO, KFI, KOMO, KHQ, KDYL, KGHL, KSO, WMAL, WSYR, KTBS.

- 2:45—**GEMS OF MELODY**. WFAF, WTAG, WEEI, WJAR, WCSH, WFBR, WDAF, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WMAQ, WOC, WHO.

- 3:00 (1/2)—**LADY ESTHER SERENADE**—Wayne King and his Orchestra. WFAF, WTAG, WEEI, WCSH, WJDX, WLW, WRC, WGY, WBEN, WCAE, WTAM, WWJ, KSD, WOC, WHO, WOW, WRVA, WJAR, WTMJ, KSTP, KGW, KHQ, KVOO, KDYL, WKY, WOAI, KPRC, WFAA, KOA, KGO, WLIT, KFI, WJAX, WFLA, WMC, WSMB, KOMO, WWNC, WIOD, WSM, WSB, WLS.

- 3:00 (1)—**SYMPHONIC HOUR**. Howard Bar-low and Symphony Orchestra. WABC, WADC, WOKO, WCAO, KOMA, WKBN, CKLW, WDRC, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WFBL, WSPD, WQAM, WDSU, WGST, KMOX, WBT, WDOD, KVOR, WACO, KLZ, WTAQ, WLBW, WBIG, WHP, KTRH, WFAA, WREC, WISN, WCCO, WODX, WDAE, WLAC, WTAR, WMBD, WMBG, WDBJ, KTSA, WSBT, WIBW, WMT, KFH, WSJS, WORC.

- 3:00 (1)—**NATIONAL OPERA CONCERT**. Soloists and Orchestra direction Wilfred Pelletie. WJZ, WBAL, WMAL, WSYR, KWK, (WREN on 3:15), KOIL, CFCF, (WHAM on 3:30), KDKA, WJR, (WCKY off 3:30), KSO, CRCT.

- 3:30 (1/2)—**THE RADIO PULPIT**. Music. WFAF, WEEI, KTHS, WTAG, WCSH, WFBR, WRC, WBEN, WEBC, WCAE, WTAM, WSAI, WOW, WDAF, WLIT, KFYR, KOA, KYW, KTBS, KVOO, KPRC, WOAI, WKY, KGHL, KGO, KGW, KHQ, WGY, KDYL, KFSO, WIS, WRVA, WJDX, WWJ, WWNC, WJAX, KOMO, WIOD, WFLA, WSM, WSB, KGIR, KFI, WJAR, WAPI, WFAA, WIBA.

- 4:00 (1)—**CATHEDRAL HOUR**. Channon Col-linge Conducting Cathedral Choir and Orchestra with Soloists. WABC, and Co-lumbia Broadcasting Network.

- 4:15 (1/4)—**THE WILDROOT INSTITUTE WITH VEE AND JOHNNY**. WFAF, WTAG, WEEI, WCSH, WFBR, WRC, WGY, WEBC, WBEN, WCAE, WTAM, WWJ, WSAI, KPRC, KTBS, WOAI, KVOO, WKY, WOW, WDAF, KDYL, KOA, WTMJ, WLS, KGO, KFI, KGW, KOMO, KHQ, WLIT, WFAA, KFYR, WOC, WHO, WIBA, KTSP, WDAY, WJAR.

- 4:30 (1/2)—**ORGAN RECITAL**. Dion Kennedy. WJZ, WBAL, WMAL, WSYR, WHAM, WGAR, WJR, WENR, KWK, KWCR, KSO, WREN, KOIL, CFCF, WKY, KFYR, WIS, WWNC, WJAX, CRCT.

- 5:00 (1/2)—**ROSES AND DRUMS**. Historical Dramas (start Oct. 15). WABC, WAAB, WJAS, WKBW, WADC, WCAO, WHK, WJSV, WKRC, CKLW, WREC, WBBM, KFAB, KLRA, KMBC, KMOX, KOMA, KRDL, KTRH, KTSA, WBRC, WCCO, WDSU, WGST, WHAS, KLZ.

- 5:30 (1/2)—**FRANK CRUMIT AND JULIA SANDERSON**. WABC, WADC, WOKO, WCAO, WAAB, WGR, WHK, CKLW, WDRC, WFBM, KMBC, WHAS, WCAU-W3XAU, WEAN, KMOX, WFBL, WSPD, WJSV, WICC, WCAH, KFAB, WDSU, WTAR, KOMA, WHEC, WWVA, KFH, WORC, WMAS.

- 5:30—**PAGES OF ROMANCE**. WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WGAR, KYW, KWCR, KSO, KWK, WREN, KOIL, CRCT, CFCF, WTMJ, WIBA, WEBC, WDAY, KFYR, KVOO, WKY, WBAP, KTHS, KPRC, WOAI, KOA, KDYL, KGIR, KGHL, KGO, KFI, KGW, KHQ, KFSO, KTAR.

- 5:30 (1/2)—**DALE CARNEGIE—Little Known Facts of Well Known People**. WFAF, WBEN, WCSH, WEEI, WFI, WGY, WJAR, WTAG, WTAM, WWJ.

- 6:00 (1/2)—**CATHOLIC HOUR**. WFAF, WTAG, WEEI, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WIOD, WEBC, KFYR, WRVA, WOAI, WSAI, WOC, WHO, WOW, WDAF, WIBA, WFLA, WSM, WMC, WSMB, WKY, KOA, KGHL, WJDX, WBAP, KPRC, WWNC, KSTP, KGIR, KPO, WAPI, WJAX, KECA, KGW, WIS, WSB, KTBS, KDYL, KOMO, WENR, KTAR, KVOO.

- 6:30 (1/4)—**SMILIN' ED McCONNELL**. Song and Patter. WABC, WAAB, WEA, WGR, WHP, WJAS, WOKO, WBT, WCAI, WFBL, WHEC, WJSV, WQAM, WSPI.

DAY BY DAY

Maybe you've heard the rumor. Have you?

Someone said last month that our RADIO STARS' program section is practically perfect. Practically without errors.

It's a lie, ladeez and gents. It's a false and baseless accusation. Our program section *does* have mistakes, lots of them. We promised them to you and we're giving them to you. Anyone who says otherwise is a so-and-so who was probably bopped on the head during infancy by a careless Scandinavian hired girl.

Not that we're proud of our mistakes—but, since we've got 'em, why not admit them? You see, this magazine is printed several weeks ahead of the time you can buy it. And the moguls who build radio programs are men of uncertain minds. So, we give you all the programs fit to print when we go to press. What happens between that date and the day you pick up RADIO STARS is in the laps of the gods. What happens, invariably, is *plenty*.

As a guide, each program is tagged thus: (1/4), (1/2) or (1) to indicate whether it runs a quarter, half or full hour. When you're planning your week's listening schedule, we suggest that you run through the programs, check off the ones you want to hear and underline one or two stations that your set brings in. It simplifies tuning.



Singin' Sam is so used to singin' by ear that when someone handed him a song book he couldn't understand.

WWVA, CKLW, WTAR, WGN, WOWO, KFAB, KFH, KMBC, KMOX, KRLD, WCCO, WDSU, WHAS, WLAC, KLZ, KSL, KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI, KWG, KFBK, KDB, KBW, KERN.

10:00—**BLUE COAL PROGRAM.** Orchestra; Comedy Team. WFAF, WEEL, WTIC, WJAR, WTAG, WCSH, WLIT, WFBR, WRC, WGY, WBEN.

10:00 (1/2)—**REAL SILK PROGRAM.** Dance orchestra; soloists. WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WLW, WLS, KWCR, KSO, KWK, WREN, KOIL, WTMJ, WIBA, WEBC, KSTP, WDAY, KFJR, WSM, WSB, WJDX, WSMB, WKY, KTHS, WBAP, WOAI, KOA, KDYL, KGO, KFI, KGW, KOMO, KHQ, KPRC.

10:30 (1/4)—**JOHN HENRY—BLACK RIVER GIANT.** WABC, WADC, WOKO, WCAO, WDSU, WDAE, CKLW, WDRG, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WFBL, WSPD, WQAM, WBBM, WGST, WPG, WKBN, WBRC, WBT, WDOD, KVOR, KLZ, WTAQ, WLBW, WBIG, WHP, KTRH, WFEA, WREC, WISN, WCCO, KOMA, WODX, WSFA, WLAC, WTAR, WDBJ, WHEC, KSL, KTS, WSBT, WIBW, WWVA, KFH, WSJS, WORC, WIP, KMOX, WACO.

10:45 (1/4)—**RIN TIN TIN THRILLER.** Sketch (starts Oct. 15.) WABC, WCAU, WGR, WJAS, WNAC, WFBL, WHK, WJSV, WKRC, CKLW, WBBM, WOWO, KMOX, WFBM, WHAS.

11:00 (1)—**CHASE AND SANBORN HOUR.** Rubinoff's Orchestra; Eddie Cantor, comedian. WFAF, WTIC, WTAG, WIOD, WFLA, WMC, WJDX, KTR, WBEN, WCAE, WTAM, WWJ, WLW, KSD, WOC, WHO, WDAF, CFCF, WSB, KFJR, WWNC, WIS, KDYL, KPRC, WKY, CRCT, WTMJ, KSTP, WEBC, WDAY, KVOO, WFAA, WOAI, KOA, KGO, KFI, WFBR, WRC, WGY, KGW, KOMO, KHQ, WPTF, WSM, WOW, WJAR, WCSH, WMAQ, WRVA, WAPI, KTHS, WSMB, WJAX.

11:15 (1/4)—**JOHN HENRY—BLACK RIVER GIANT.** WABC, WADC, WOKO, WCAO, WKBN, KMOX, CKLW, WDRG, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WFBL, WSPD, WQAM, WACO, WGST, WBRC, WBT, WDOD, KVOR, KLZ, WTAQ, WLBW, WBIG, WHP, KTRH, WDAE, KOMA, WFEA, WREC, WISN, WCCO, WODX, WSFA, WLAC, WTAR, WDBJ, WHEC, KSL, KTS, WIBW, WDSU, WORC, WMJ, WWVA, KFH, WSJS.

11:00 (1/2)—**LINIT PROGRAM.** Jane Froman, soprano; Nino Martini, tenor; Julius Tannen, comedian; Erno Rapee, orchestra.

WABC, WCAU, WDRG, WEAN, WGR, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, WBBM, WOWO, KMBC, KMOX, WFBM, WHAS, KSL, KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 (1/2)—**MANHATTAN MERRY-GO-ROUND.** TAMARA, Russian blues singer; David Percy, Orchestra; Men About Town. WFAF, WTIC, WJAR, WFBR, WRC, WGY, WWJ, WSAI, WENR, KSD, WOC, WHO, WOW, WDAF, KHQ, KOA, KDYL, KGO, KFI, KGW, KOMO, WFI, WTAM, CFCF, CRCT.

9:00 (1/2)—**GULF HEADLINERS.** George M. Cohan; The Revelers, quartet; Al Goodman's Orchestra. WJZ, WBAL, WBZ, WBZA, WHAM, WGAR, WJR, WLW, WSYR, WMAL, WRVA, WPTF, WWNC, WJAX, WFLA, WSM, WMC, WSB, WIOD, WAPI, WJDX, WSMB, KTHS, WFAA, KTBS, KPRC, WOAI, KDKA, WIS.

9:30 (1/4)—**WALTER WINCHELL.** WJZ, KDKA, WBZ, WBZA, WBAL, WGAR, WHAM, WLW, WMAL, WSYR, WMAQ, KOIL, KSO, KWCR, KWK, WREN.

9:30 (1/2)—**AMERICAN ALBUM OF FAMILIAR MUSIC.** Frank Munn, tenor; Elizabeth Lennox, mezzo-soprano; Ohman and Arden; Bertrand Hirsch, violinist; Haenschel Concert Orchestra. WFAF, WTAG, WEEL, WCKY, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, KSD, WSAI, WENR, WOC, WHO, WOW, WIOD, WFLA, WMC, WSB, WOAI, WJDX, WFAA, KFI, KGW, KOMO, KHQ, WSMB, KDYL, WKY, KOA, KPRC, KGO, WDAF, KVOO, WRVA, WJAX, WTMJ, KSTP, WPTF, CFCF, CRCT.

10:00 (1/2)—**ANGELO PATRI.** Child study dramas (starts Oct. 8). WABC, WCAU, WDRG, WEAN, WJAS, WKBW, WOKO, WNAC, WCAO, WFBL, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO, WHAS, KLZ, KSL, KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

10:00 (1/4)—**MOUNTAIN MUSIC.** Macy and Smalle, vocalists; Wirges Orchestra. WJZ, WBAL, WMAL, WHAM, WGAR, WLW, WJR, WENR, KSO, KDKA, KWCR, KOIL, WREN, WRVA, WWNC, WIS, WJAX, WIOD, WFLA, CRCT, CFCF.

10:15 (1/2)—**IMPRESSIONS OF ITALY.** Ina de Martino, soprano; Giuseppe di Benedetto, tenor; orchestra. WFAF, WTIC, WEEL, WJAR, WCSH, WFI, WGY, WWJ, WSAI, KSD, WCAE, WOW, WDAF, CFCF, WRVA, WWNC, WIS, WJAX, WIOD, WIBA, KSTP, WEBC, WDAY, KFJR, WSM, WSB, WMC, WJDX, WSMB, WKY.

WFAA, KTBS, WOAI, KOA, KDYL, KGO, KFI, KGW, KOMO, KHQ, (WTAG, WFBR, of 10:30) (WRC, WCKY, WOC, WHO, WFLA, WBEN, KPRC on 10:30).

10:45 (1/2)—**SUNDAY AT SETH PARKER'S.** WFAF, WJAR, WCSH, WFBR, WRC, KSD, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, KYW, WOC, WRVA, WHO, WOW, WDAF, CFCF, WPTF, WIBA, KSTP, WEBC, WDAY, KFJR, WIS, WJAX, WIOD, KOA, KGIR, KGHL, WFLA, WSM, WMC, WSB, WAPI, WJDX, WTMJ, WTAG, WWNC, WOAI, KTBS, KGO, KGW, KFSD, KHQ, WEEL, KPRC, WSMB, KDYL, WCKY, WTAR, KOMO, WFAA.

MONDAYS

(October 2nd, 9th, 16th, 23rd and 30th)

6:45 - 7:00 - 7:20 - 7:45 - 8:00 A. M. — **TOWER HEALTH EXERCISES.** WFAF, WEEL, WFI, WGY, WBEN, WCAE, CRCT. (WRC on 7:30).

9:00 (1/4)—**MORNING DEVOTIONS.** Chorus and Organ. WJZ, WBAL, KDKA, WJR, WMAQ, KWCR, WREN, KSO, WOAI, KOIL, WRC, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WFLA, KFJR, KVOO, WSMB, WKY, KPRC, KTBS, WGAR, WHAM, WJAX.

9:15 (1/4)—**GOLDY AND DUSTY AND THE SILVER DUST TWINS.** WABC, WOKO, WGR, WDRG, WCAU-W3XAU, WJAS, WFBL, WHP, WHEC, WWVA, WORC.

9:30 (1/2)—**CHEERIO.** Inspirational talk and music; J. Harrison Isles, music director. WFAF, WRC, WGY, WBEN, WTAG, WEEL, WJAR, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, KSD, WOW, WDAF, WIS, WJAX, CFCF, WRVA, WPTF, WWNC, WIOD, WFLA, KFJR, WOAI, KTBS, WSM, WSB, WMC, WJDX, WSMB, KPRC, WKY, WAPI, CRCT. (WLIT off 9:45).

10:00 (1/4)—**BREEN AND DE ROSE,** vocal and instrumental duo. WFAF, WTAG, WOW, WRC, WBEN, WCSH, KSD, WEEL, WFBR, WTAM, WSAI, WMAQ, WOC, WHO, WWJ, WGY.

10:15 (1/4)—**CLARA LU 'n' EM—WJZ, WBAL, WBZ, KDKA, KSTP, WFAA, WGAR, WJR, KWK, WREN, KOIL, WCKY, WTMJ, WIBA, WEBC, WDAY, KFJR, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WJDX, KVOO, KPRC, WOAI, WBZA, WKY, KOA, KDYL, WHAM, WGN.**

10:30 (1/4)—**TODAY'S CHILDREN.** Dramatic sketch. WJZ, WMAL, WBZ, WSYR,

RADIO STARS

WHAM, WJAR, WJZ, WBZA, KWCR, KSO, KDYL, KOIL, WNCN, WFLA, WJAX, WSM, WSB, WKY, WJAX, KPRC, KTBS, WOAI, KOA, WMC, WREN.

10:45 (1/4)—IRMA GLEN, Organist. WJZ, WBAL, WBZ, WBZA, WHAM, WJAR, WJR, KDKA, KOIL, WLW, WMAQ, KWK, KWCR, WREN.

12:00 Noon (1/4)—SALT AND PEANUTS. Songs and comedy. WFAF, WBEN, WCAE, WEEL, WJAR, WLIT, WTAG, WTIC, CFCF, CKGW, WFBZ, WFLA, WIOD, WIS, WRC, WRVA, WSAI, WTAM, WWJ, WNCN, WMAQ, KSD, KSTP, WAPI, WDAY, WDAF, WECB, WHO, WJDX, WMC, WOC, WSM, WSMB.

12:00 Noon (1/4)—GENE ARNOLD AND THE COMMODORES. WJZ, KDKA, WJAR, KPRC, WOAI, WENR, KWK, KSO, KWCR, WREN, WKY, WBAL, WMAL, WSYR, WHAM, WJAR, WJR, KOA, KDYL, KGO, KFI, KGW, KHQ, KOMO, WBZ, WBZA.

12:00 (1/4)—VOICE OF EXPERIENCE. WABC, WAAB, WCAU, WDR, WEAN, WJAS, WKBW, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WHAS.

12:30 P. M. (1)—NATIONAL FARM AND HOME HOUR. WJZ, KOIL, WOAI, KSO, WLW, WKY, WJR, KWK, KWCR, WREN, WBAL, WHAM, WJAR, KVOO, WRVA, WPTF, WNCN, WIS, WJAX, WIOD, WFLA, WSMB, WKY, KTBS, KTHS, WBZ, WBZA, KDKA, WJAX, KSTP, WECB, WDAY, KFJR, WSM, WSB, WAPI, WJDX, WMC, WFAA, KPRC, KOA, WSYR, WMAL, WRC.

2:45 (1/2)—ANN LEAF, Organ. WABC, WADC, WOKO, WCAO, WHK, CKLW, WDR, WFBM, WHAS, WCAU-W3XAU, WJAS, WFLA, WSPD, WQAM, WGST, WPG, WBR, WDOD, KVOR, WTAQ, WLBW, WBIG, KTRH, WBT, WORC, WFEA, WISN, WCCO, WODX, WSFA, WLAC, WTAR, WMBG, WDBJ, KSL, KTS, WSBT, WWVA, KFJ, WSJS, WBBM, WDSU, WDAE, KOMA, WACO.

2:45 (1/4)—HAPPY JACK. Jack Turner, songs and patter. WJZ, WJAR, WREN, KWCR, KWK, KSO, WKY, KYW, WSYR, WMAL.

3:00 (1/4)—BETTY AND BOB. Dramatic sketch. WJZ, WHAM, KDKA, WBAL, WJAR, WJR, WBZ, WBZA, WLS, KWK, KOIL, WLW.

3:30 (1/2)—WOMAN'S RADIO REVIEW. Claudine MacDonald, orch., guest artists and speakers. WFAF, WJAR, WFBZ, WGY, WBEN, WTAM, WCAE, WCSH, KYW, WWJ, KSD, WOC, WSMB, WHO, WNCN, WIS, WJAX, WECB, WFLA, WTAG, WSM, WMC, WKY, KPRC, KTBS, WSAI, WRC, WDAF, WIOD, WSB, WJDX, WFI, KSTP, WOW.

4:00 (1)—RADIO GUILD. Drama. WJZ and blue network.

4:45 (1/4)—LADY NEXT DOOR. Children's program. WFAF, WTAG, WJAR, WFBZ, WTAM, KSD, WDAF, WENR, WCSH, WSAI, WRC, WGY, WOW, WWJ, WEEL, WLIT.

5:00 (1/4)—SKIPPY. WABC, WNCN, WGR, WDR, WCAU-W3XAU, WEAN. (See also 6:00 P. M.)

5:30—TOM MIX CHILDREN'S PROGRAM. WFAF, WEEL, WTIC, WJAR, WTAG, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WCSH, WFBZ.

5:30 (1/4)—THE SINGING LADY. Nursery jingles, songs, stories. WJZ, WBAL, WBZ, WBZA, WHAM, KDKA, WJAR, WJR, WLW.

5:30 (1/4)—JACK ARMSTRONG. All American Boy; children's program. WABC, WNCN, WGR, WDR, WCAU-W3XAU, WEAN. (See also 6:30 P. M.)

5:45 (1/4)—PAUL WING, THE STORY MAN. Children's program. WFAF, WGY, WWJ, WTAM, WBEN.

5:45 (1/4)—LITTLE ORPHAN ANNIE. Childhood playlet. WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCF.

6:00 (1/2)—HECKER H-O CHILDREN'S PROGRAM. KFJR, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

6:00 (1/2)—VIENNESE INSTRUMENTAL ENSEMBLE. WFAF, WTAM, WTAG, WCSH, WMAQ, WCAE, KSD, WDAF, WNCN, WIS, WJAX, WIOD, WJAX, WECB, KSTP, WDAY, KFJR, WSM, WAPI, WMC, WJDX, WSMB, KVOO, WKY, KPRC, KTBS, WOAI, KOA, KDYL, KPO, (WJAR, WBEN, WTAM, WSB, WFLA, on 6:15) (WRC, WGY, WWJ, WSAI, WOW, WRVA, off 6:15).

6:00 (1/4)—BUCK ROGERS in 25th Century dramatic sketch. WABC, WCAU, WDR, WEAN, WJAS, WKBW, WOKO, WNCN, WADC, WBT, WCAO, WHK, WJSV, CKLW.

6:00 (1/4)—SKIPPY. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:15 (1/4)—HECKER H-O CHILDREN'S PROGRAM. WABC, WCAU, WDR, WEAN, WGR, WLBZ, WOKO, WORC, WNCN, WMAQ, WFLA, WHEC, WHK.

6:30 (1/4)—THREE X SISTERS. Harmony trio. WJZ and blue network.

6:30 (1/4)—JACK ARMSTRONG. All American Boy; Children's program. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:45 (1/4)—LOWELL THOMAS. News.

WJZ, WBZA, WHAM, WSYR, CRCT, WJAR, WBAL, WBZ, KDKA, WLW, WJR, WIOD, WFLA.

7:00 (1/4)—AMOS 'n' ANDY. WJZ, WBAL, WBZ, WBZA, KDKA, WLW, WMAL, CRCT, WRVA, WPTF, WIOD, WFLA, WJAR. (See also 11:00 P. M.)

7:00 (1/4)—CHARLES LELAND, comedian. Organ music. WFAF, WEEL, WTIC, WJAR, WTAG, WCSH, WFBZ, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WMAQ, WCFL, WOC, WHO, WOW, WDAF.

7:15 (1/4)—"JUST PLAIN BILL." Serial sketch. WABC, WAAB, WCAU, WKBW, CFBZ, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO.

7:30 (1/4)—DOLPH MARTIN'S ORCHESTRA. Travelers Quartet. WABC, WOKO, WCAO, WNCN, WGR, WDR, WCAU-W3XAU, WJAS, WEAN, WFLA, WJSV, WLBZ, WHP, WFEA, WHEC, WORC, WICC.

7:30 (1/2)—RICHFIELD COUNTRY CLUB. Grantland Rice; Mary McCoy, soprano; Betty Barthel, blues singer; Jack Golden's orchestra. WJZ, WBZ, WBZA, WBAL, WSYR, WHAM, KDKA, CRCT, WMAL.

7:30 (1/4)—LUM AND ABNER. Comedy team. WFAF, WBEN, WGY, WFBZ, WLW, WRC, WTAM, WTAG, WEEL, WTAR, WCSH.

7:30 (1/4)—BUCK ROGERS in 25th Century. WKRC, WBBM, KMOX, WCCO, WFBM, WHAS.

7:45 (1/4)—BOAKE CARTER. News. WABC, WCAO, WNCN, WGR, WBBM, WHK, CKLW, WCAU-W3XAU, WJAS, WBT, WJSV.

7:45 (1/4)—THE GOLDBERGS. Comedy sketch. WFAF, WEEL, WSAI, WENR, WOW, WTAG, WJAR, WCSH, WLIT, WFBZ, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WDAF.

8:00 (1/2)—SOCONYLAND SKETCHES. Dramatic sketch. WFAF, WTIC, WTAG, WEEL, WJAR, WCSH, WGY, WBEN.

8:00 (1/4)—HAPPY BAKERS. WABC, WAAB, WCAU, WDR, WGR, WICC, WORC, WMAQ, WCAH, WHEC, WHK, WJSV, WKBZ, WSPD, CKLW, WFBM.

8:15 (1/4)—EDWIN C. HILL. WABC, WCAU, WDR, WEAN, WGR, WJAS, WOKO, WNCN, WADC, WCAO, WFLA, WHK, WJSV, WKRC, WSPD, CKLW, KMBC, KMOX, WCCO, WFBM, WGN.

8:30 (1/4)—POTASH AND PERLMUTTER. Humorous sketch. WJZ, WBAL, WMAL, WHAM, KDKA, WJAR, WCKY, WLS, WJR, WSYR.

8:45 (1/4)—FERDE GROFE'S ORCHESTRA. Conrad Thibault. WFAF, WTIC, WCAE, WJAR, WCSH, WLIT, WGY, WBEN, WWJ, WMAQ, WTAM, WEEL, WFBZ, WTMJ. (See also 12:45 A. M.)

9:00 (1/2)—A & P GYPSIES. Harry Horlick orch.; Frank Parker, tenor. WFAF, WTIC, WTAG, WEEL, WJAR, WHO, WCSH, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WMAQ, KSD, WOC, WOW, WDAF.

9:00 (1/4)—KATE SMITH. WABC and a Columbia network.

9:00 (1/2)—SINCLAIR GREATER MINSTRELS. Minstrel show. WJZ, WBZ, WBZA, WHAM, KDKA, WJAR, WSB, WLS, KWK, WREN, WTMJ, WBAL, KSTP, WECB, WDAY, KFJR, WRVA, WNCN, WIS, WJAX, WIOD, WMC, WSM, WFLA, WSMB, WJDX, WFAA, WLW, KPRC, WOAI, KTBS, WKY, KOIL, KWCR, KSO, WJAX, WAPI, WPTF, KOA.

9:15 (1/4)—EVENING IN PARIS. WABC, WAAB, WCAU, WEAN, WJAS, WCAO, WHK, WJSV, CKLW, WBBM, KMBC, KMOX, KOMA, WCCO, WDSU, WGST, KLZ, KSL.

9:30 (1/2)—JACK FROST'S MELODY MOMENTS. Mixed quartet, guest artists; Josef Pasternack orch. WJZ, WBAL, WHAM, KDKA, WJAR, WLW, WJR, WENR.

9:30 (1/2)—EX-LAX PROGRAM. Lulu McConnell, comedy; Isham Jones orchestra. WABC, WAAB, WCAU, WDR, WEAN, WGR, WICC, WJAS, WOKO, WADC, WBT, WCAH, WCAO, WFLA, WHK, WJSV, WKRC, WSPD, CKLW, WBBM, WWO, KMBC, KMOX, KRLD, WCCO, WDSU, WFBM, WHAS, WLAC, KLZ, KSL, KFJR, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

10:00 (1/2)—ANDRE KOSTELANETZ PRESENTS—Gladys Rice, Sop.; Evan Evans, Bar.; Mixed Chorus, Orchestra. WABC, WOKO, WCAO, WAAB, WKBW, WDR, WCAU-W3XAU, WJAS, WEAN, WFLA, WJSV, WPG, WICC, WLBW, WHP, WHEC, WMAQ.

10:00 (1/2)—CONTENTED PROGRAM—Gene Arnold, narrator; the Lullaby Lady; male quartet; Eastman orch. WGY, WBEN, WCAE, WTAM, WENR, WOC, WHO, WDAF, WTMJ, WWJ, KSD, WLW.

10:30 (1/2)—THE BUICK PROGRAM. Gus Haenschen orch.; Arlene Jackson, sop.; Conrad Thibault, bar.; Songsmiths quartet; Ohman and Arden, piano duo; Nightingales, female trio. WFAF, WBEN, WCAE, WCSH, WEEL, WGY, WJAR, WLIT, WTAG, WFBZ, WLW, WRC, WTAM, WWJ, WMAQ, KSD, WDAF, WHO, WOC, WOW, KDYL, KOA, KFI, KGO, KGW, KHQ, KOMO.

10:45 (1/2)—HOWARD BARLOW AND SYMPHONY ORCH. WABC, WADC, WOKO, WCAO, WAAB, CKLW, WDR, WFBM, WHAS, WJAS, WFLA, WSPD, WQAM, WGST, WPG, WLBZ, WBR, WBT, WDOD, KVOR, KRLD, WLBW, WBIG, WHP, KTRH, WFEA, WREC, WCCO, WODX, WLAC, WMBD, WDBJ, WHEC, KSL, KTS, WSBT, WJWB, KOMA, WACO, WMT, KFJ, WSJS, WORC, WDSU, WDAE, KMOX.

11:00 (1/4)—AMOS 'n' ANDY. WMAQ, WENR, KWK, WREN, KOIL, WTMJ, KSTP, WSM, WMC, WSB, WSMB, KTHS, KDYL, WKY, WOAI, KOA, KGO, KFI, KGW, KOMO, KHQ, KPRC, WDAF, WHAM, WJR, WFAA, WKY.

TUESDAYS
(October 3rd, 10th, 17th, 24th and 31st)

6:45-7:00-7:20-7:45-8:00 A. M.—TOWER HEALTH EXERCISES. WFAF, WEEL, WFI, (WRC on 7:30), WGY, WBEN, WCAE, CRCT.

9:00 (1/4)—MORNING DEVOTIONS. Chorus and organ. WJZ, WBAL, WSMB, WRC, WJAR, WJR, WMAQ, KDKA, KFJR, KWCR, KSO, KOIL, WREN, WRVA, WIS, WPTF, WNCN, WJAX, WIOD, WFLA, WKY, WHAM, KTBS, KVOO, WJDX, WCKY.

9:15 (1/4)—GOLDY AND DUSTY AND SILVER DUST TWINS. WABC, WOKO, WGR, WDR, WCAU-W3XAU, WJAS, WFLA, WHP, WHEC, WWVA, WORC.

9:30 (1/2)—CHEERIO. Inspirational talk and music. WFAF, WTAG, WEEL, WJAR, WCSH, WFBZ, WRC, WGY, WKY, WBEN, WTAM, WWJ, WLW, WCAE, KSD, WDAF, CFCF, WIOD, WFLA, KFJR, WRVA, WPTF, WNCN, WIS, WJAX, WSM, WSMB, KPRC, WOAI, KTBS, WJDX, CRCT, WOW, WSB, WAPI, WMC.

9:45 (1/4)—THE MYSTERY CHEF. WABC, WCAU, WEAN, WJAS, WKBW, WNCN, WADC, WCAO, WFLA, WSPD.

10:00 (1/4)—THE MYSTERY CHEF. WFAF, WTIC, WBEN, WFBZ, WRC, KSI, WWJ, WFI, WTAG, WJAR, WCSH, WTAM, WSAI, WEEL, WCAE, WOW, WMAQ.

10:15 (1/4)—CLARA, LU 'n' EM. Gossie WJZ, WBAL, WBZ, WBZA, KDKA, WJAR, WHAM, WJR, WCKY, KWK, WREN, KOIL, WTMJ, WJAX, WECB, WDAY, KFJR, WRVA, WPTF, WNCN, WIS, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WSMB, WJDX, KVOO, KPRC, WOAI, WKY, KOA, KDYL, WGI, KSTP, WFAA.

10:30 (1/4)—TODAY'S CHILDREN. Dramatic sketch. WJZ, WBAL, WSYR, WMAL, WJAR, WJR, KYW, KWCR, KSO, KOIL, WREN, KOA, WRVA, WIOD, WJAX, KTBS, WOAI, KFJR, WSB, WAPI, WSB, WJAX, KPRC, WHAM, WNCN, WFLA, KSTP, WMC, WJDX, WBZ, WBZA.

11:15 (1/4)—FRANCES LEE BARTON. WFAF, WTIC, WJAX, WTAG, WEEL, WJAX, WCSH, WFBZ, WLIT, WRC, WGY, WBEN, WTAM, WCAE, WWJ, KSO, WOC, WHO, WDAF, WTMJ, KSTP, WECB, WLW, WMAQ, WSM, WJWB, WAPI, WSMB, KTHS, KVOO, KPRC, WOAI, WKY, KTBS, WOW.

11:15 (1/4)—BIG FREDDIE MILLER. Songs and patter. WABC, WAAB, WCAU, WDR, WEAN, WGR, WJAS, WOKO, WADC, WCAO, WFLA, WHK, WJSV, WKRC, WSPD, CKLW, WBBM, KMBC, KMOX, WFBM, WHAS.

12:00 (1/4)—VOICE OF EXPERIENCE. WABC, WAAB, WCAU, WDR, WEAN, WJAS, WKBW, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WHAS.

2:00 P. M. (1/2)—ANN LEAF, Organ. WABC, WADC, WOKO, WCAO, CKLW, WDR, WFBM, WHAS, WCAU-W3XAU, WJAX, WFLA, WSPD, WQAM, WGST, WLBZ, WBR, WBT, WDOD, KVOR, KJ, WTAQ, WLBW, WBIG, WHP, KTR, WFEA, WREC, WISN, WCCO, WODX, WLAC, WTAR, WMBG, WDF, KTS, KSL, WSBT, WJWB, WM, WWVA, KFJ, WSJS, WORC, WBB, WDSU, WDAE, WACO.

2:30 (1/4)—DON ROSS, baritone. WABC, WNCN, WGR, WBBM, WKRC, WHK, CKLW, WFBM, WHAS, WCAU-W3XAU.

RADIO STARS

WJAS, KMOX, WFBL, WJSV, WGST, WLBZ, WBRC, WBT, KTRH, KFAB, KLRA, WFEC, WISN, WCCO, WDSU, WTR, KOMA, WMBG, KTSA, WTOC, WMT, KFH, KSCJ, KMBC.

4:45 (1/4)—**HAPPY JACK.** Jack Turner, songs and patter. WJZ, WBAL, WRC, CRCT, WHAM, KSO, KOIL, WREN, CFCF, WGAR, WCKY, KDKA, KWK, KWCR, WRVA, WWNC, WIOD, WFLA, WIBA, WIS.

5:00 (1/4)—**BETTY AND BOB.** Dramatic sketch. WJZ, WBAL, WBZ, WBZA, WJR, WHAM, KDKA, WGAR, KWK, KOIL, WLS, WLW.

5:30 (1/2)—**WOMAN'S RADIO REVIEW.** Claudine MacDonald, orch., guest artists and speakers. WFAF, WJAR, WWJ, WFI, WSAI, WGY, WTAM, WCAE, WCSH, KYW, KSD, WOW, WDAF, WTAG, WFBR, WRC, WOC, WHO, WBEN, WKY, KPRC, KTBS.

5:00 (1/4)—**DON ROSS,** baritone. KERN, KMJ, KHJ, KOIN, KFBK, KGB, KERC, KDB, KOL, KFPY, KWG, KVI, KLZ, KSL.

5:45 (1/4)—**LADY NEXT DOOR.** Children's program. WFAF, WTAG, WJAR, WFBR, WGY, WTAM, WSAI, WRC, WWJ, WCAE, KSD, WOC, WHO, WDAF, WOW, WEEL, WWNC, WCSN, WFLA, WIBA, WEBC, WDAY, WSM, WAPI, CRCT, WMC, WJDX, WSMB, KPRC, KTBS, KOA, WLIT, WENR.

5:00 (1/4)—**SKIPPY.** WABC, WNAC, WGR, WDRC, WCAU-W3XAU, WEAN. (See also 6:00 P. M.)

5:30 (1/4)—**THE SINGING LADY.** Nursery jingles, songs, stories. WJZ, WBAL, WBZ, WBZA, WHAM, WJR, WLW, KDKA, WGAR.

5:45 (1/4)—**LITTLE ORPHAN ANNIE.** Childhood playlet. WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCF.

5:45 (1/4)—**NURSERY RHYMES.** Lewis James and Milton J. Cross, Stopak's orch. WFAF, WTAG, KFJR, WEEL, WJAR, WFLA, WFBR, WRC, WSM, WBEN, WTAM, WRVA, WEBC, WDAF, WCKY, WMAQ, WIS, KSD, WGT, WWJ, WIBA, KDYL, WWNC, KPO, WJDX, WMC, KTBS, WKY, WFAA, WOAI, KOA, KSTP, KVOO, KPRC.

6:00 (1/4)—**SKIPPY.** WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:00 (1/4)—**BUCK ROGERS in 25th Century.** WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WBT, WCAO, WHK, WJSV, CKLW.

6:00 (1/2)—**VIENNESE INSTRUMENTAL ENSEMBLE.** WFAF, WDAF, KSD, WSM, WRC, WIOD, KSTP, (WRVA, CRCT, WKY, WOW, off 6:15) WSAI, (WAPI, WJAR, on 6:15) WWNC, WCAE, WIS, WIBA, KOA, KFJR, WOAI, KTBS, WTAG, KDYL, WMAQ, WWJ, WOC, WHO, KPRC, WDAY, WEBC, WMC, WJDX, WFAA, WRC, WSAI, KVOO, KPO.

6:15 (1/4)—**HECKER H-O CHILDREN'S PROGRAM.** WABC, WCAU, WDRC, WEAN, WGR, WLBZ, WOKO, WORC, WNAC, WMA, WFBL, WHEC, WHK.

6:30 (1/4)—**JACK ARMSTRONG.** All American Boy. Children's program. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:30 (1/4)—**MID-WEEK HYMN SING.** Kathryn Palmer, soprano; Joyce Allmand, contralto; Richard Dennis, tenor; Arthur Billings Hunt, baritone and director; Lowell Patton, organist. WFAF, WMAQ, KDYL, KFJR, WRC, WHO, KTBS, WSAI, KVOO, WGY, WOAI, WOC, KGIR, WIS, WJDX, KPO, KPRC, WDAY, KTHS, WWNC, WTAG, WFI.

6:45 (1/4)—**LOWELL THOMAS.** News. WJZ, WBZ, WBZA, CRCT, WJR, WBAL, KDKA, WGAR, WHAM, WLW, WSYR, WJAX, WIOD, WFLA.

7:00 (1/4)—**AMOS 'n' ANDY.** WJZ, WBAL, WBZ, WBZA, KDKA, WLW, WMAL, CRCT, WIOD, WFLA, WRVA, WPTF, WGAR. (See also 11:00 P. M.)

7:15 (1/4)—**"JUST PLAIN BILL."** Serial sketch. WABC, WAAB, WCAU, WKBW, CFRB, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO.

7:15 (1/2)—**NATIONAL ADVISORY COUNCIL ON RADIO IN EDUCATION.** WJZ, WBZ, WBZA, WENR, KDKA, KWK, KWCR, KOIL, WOAI, KTBS, KOA, KPO, KGIR, KTHS, WREN, KOMO, KFSD, WCKY, KYA, KSO, WWNC, WMAL, KGHL, KECA, KHQ, WIBA, KFJR, WJDX, WIS.

7:30 (1/4)—**LUM AND ABNER.** Comedy team. WFAF, WBEN, WGY, WFBR, WRC, WTAM, WTAG, WEEL, WJAR, WCSH.

7:30 (1/4)—**BUCK ROGERS in 25th Century Dramatic Sketch.** WKRC, WBBM, KMOX, WCCO, WFBM, WHAS.

7:45 (1/4)—**BOAKE CARTER.** News. WABC, WCAO, WNAC, WGR, WBBM, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV, WBT.

7:45 (1/4)—**THE GOLDBERGS.** Comedy sketch. WFAF, WTAG, WEEL, WJAR, WFI, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WCSH, WFBR, WSAI, WENR, WOW, WDAF.

7:45—**DON CARNEY'S DOG CHATS.** WJZ, WBZ, WBZA, WBAL, WMAL, WSYR.

WHAM, KDKA, WGAR, WJR, WCKY, KYW.

8:00—**ENO CRIME CLUES.** Mystery drama. WJZ, WBAL, WMAL, WHAM, KDKA, WGAR, WLW, WMAQ, KWK, WREN.

8:00 (1/2)—**BLACKSTONE PLANTATION.** Julia Sanderson and Frank Crumit, soloists; Parker Fennelly; incidental music direction Jack Shilkret. WFAF, WEEL, WJAR, WGY, WTAG, WBEN, WCAE, WTAM, WCSH, WFI, WRC, WWJ.

8:15 (1/4)—**SINGIN' SAM.** WABC, WCAU, WDRC, WEAN, WGR, WJAS, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, WBBM, WOWO, KNBC, KMOX, WCCO, WFBM.

8:30 (1/2)—**LADY ESTHER SERENADE.** Wayne King Orch. WFAF, WCAE, WTMJ, WEEL, WJAR, WCSH, WFI, WRC, WGY, WTAM, WWJ, WTAG, WSAI, KSD, WOC, WHO, WOW, WBEN, KSTP, WMAQ, WKY, KPRC, WDAF.

8:30 (1/4)—**ADVENTURES IN HEALTH.** Dramatized Health Talk with Dr. Herman Bundesen. (Starts Sept. 7th.) WJZ, KDKA, WBZ, WBZA, WBAL, WHAM, WJR, WLS, KOIL, KSO, KWK, WREN. (See also 11:45 P. M.)

8:30 (1/4)—**VOICE OF EXPERIENCE.** WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WCAO, WHK, WJSV.



Walter O'Keefe and Ethel Shutta—Nestlé program, NBC-WJZ, Fridays at 8:00.

WKRC, CKLW, WBBM, KMBC, KMOX, WHAS.

8:45—**SMITH BROTHERS.** Trade and Mark. Billy Hillpot and Scrappy Lambert. WJZ and blue network.

9:00 (1/2)—**BEN BERNIE'S BLUE RIBBON ORCH.** WFAF, WBAP, WTMJ, WTAG, WEEL, WJAR, WCSH, KOA, KSD, WRC, WFBR, WFI, WGY, WBEN, WTAM, WCAE, WLS, WSAI, WWJ, WOC, WHO, WOW, KSTP, WDAY, KFJR, WCKY, WSM, WMC, WSMB, WKY, WDAI, KPRC, WRVA.

9:30 (1/2)—**THE TEXACO FIRE-CHIEF PROGRAM.** Direction Don Voorhees; male octet; Graham McNamee. WFAF, WCSH, WFI, WJDX, WSMB, WRC, WFBR, WGY, WBEN, WEEL, WJAR, WWJ, WCAE, WTAM, WTAG, WMAQ, KDYL, KSD, WOW, WHO, WOC, WLW, WDAF, WIBA, KSTP, WEBC, WDAY, KFJR, WIS, WFLA, WRVA, WWNC, KFSD, WJAX, WIOD, KVOO, WMC, WSB, WKY, WOAI, KOA, KGIR, KGHL, KTHS, KTBS, KGO, KFI, KGW, KOMO, KHQ, WBAP, KPRC, WSM, WTMJ, WPTF.

9:30 (1/2)—**NINO MARTINI, TENOR AND HOWARD BARLOW SYMPHONY ORCHESTRA.** WABC, WADC, WOKO, WCAO, KMOX, WKBW, WHK, CKLW, WDRC, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WQAM, WGST, WPG, WLBZ, WBRC, WDAE, WBT, WDOD, KFOR, KRDL, KLZ, WTAQ, WLBW, WBIG, WHP, KTRH, WACO, KOMA, WFEA, WISN, WCCO, WODX, WSFA, WLAC, WIBW, WMT, KFH, WSJS, WORC, WDSU, KOMA, WACO, WDAE, WKBW, KMOX.

10:00 (1/2)—**HOUSEHOLD MUSICAL MEMORIES.** Edgar A. Guest; Alice Mock, soprano; vocal trio; Josef Koestner's Orch. WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WREN, KSO, WSYR, KWK, WMAQ.

10:00 (1/2)—**LIVES AT STAKE.** Dramatic sketch; Stokes' orch.; guest artists. WFAF, WTAG, WEEL, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WTAM, WLW, WENR, WCAE, WWJ, KSD, WOC, WHO, WDAF, WSB, WMC, WJDX, KOMO, WSMB, WKY, WBAP, KPRC, KTBS, KOA, KTHS, WOAI, KDYL, KGO, KFI, KGW, KHQ, WRVA, KVOO, WOW, WSM.

10:00 (1/2)—**CALIFORNIA MELODIES.** Raymond Paige's Orch.; Guest Stars. WABC, WADC, WOKO, WCAO, WAAB, WACO, WHK, CKLW, WDRC, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WFBL, WSPD, KOMA, WQAM, WGST, WLBZ, WBRC, WBT, KMOX, WDOD, KFOR, KLZ, WLBW, WBIG, WHP, KTRH, WFEA, WREC, WISN, WCCO, WKBW, WODX, WLAC, WTAR, WMBD, WMBG, WDBJ, WHEC, KSL, KTSA, WIBW, WMT, KFH, WSJS, WORC, WDSU.

10:30 (1/4)—**MADAME SYLVIA AND MOVIE STARS.** WFAF, WBEN, WEEL, WGY, WTAG, WRC, WWJ, WMAQ, KSD, KSTP, WEBC, WHO, WIBA, WOC, WTMJ, KDYL, KOA, KFI, KGO, KGW, KHQ, KOMO.

10:30 (1/4)—**TED HUSING, LEON BELASCO.** WABC, WADC, WOKO, WNAC, WKBW, WBBM, WKRC, WHK, CKLW, WOWO, WDRC, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WEAN, KMOX, WFBL, WJSV, KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI, WGST, WLBZ, WBRC, WBT, WCAH, KLZ, KTAT, KTRH, WREC, WHAD, WCCO, WLAC, KOMA, WMBG, WHEC, KSL, KTSA, WIBW, WMT, KFH, KSCJ.

10:45 (1/2)—**LIGHT OPERA GEMS.** Channon Collinge, Conductor. WABC, WADC, WOKO, WCAO, WAAB, CKLW, WDRC, WFBM, KMBC, WHAS, WJAS, WFBL, WSPD, WQAM, WGST, WUG, WLBZ, WBRC, WBT, WDOD, KFOR, KLZ, WLBW, WBIG, WHP, KTRH, WFEA, WREC, WCCO, WODX, WLAC, WMBG, WDBJ, WHEC, KSL, KTSA, WIBW, WMT, KFH, WSJS, WORC, WIP, WDSU, WKBW, WDAE, KMOX, KOMA, WACO.

11:00 (1/4)—**AMOS 'n' ANDY.** WMAQ, KDYL, WDAF, KOIL, WTMJ, KSTP, WSM, WMC, WSB, WSMB, KTHS, WCKY, KPRC, WOAI, WKY, KOA, KGO, KFI, WHAM, KGW, KOMO, KHQ, WENR, KWK, WJR, WREN, WBAP.

WEDNESDAYS

(October 4th, 11th, 18th and 25th)

6:45-7:00-7:20-7:45-8:00 A. M. **TOWER HEALTH EXERCISES.** WFAF, WEEL, WFI, WGY, WBEN, WCAE, (WRC on 7:30), CRCT.

9:00 (1/4)—**MORNING DEVOTIONS.** Chorus and Organ. WJZ, WBAL, WHAM, WRC, WJR, WMAQ, KWCR, KOIL, WREN, KSO.

9:15 (1/4)—**GOLDY AND DUSTY AND THE SILVER DUST TWINS.** WABC, WOKO, WGR, WDRC, WCAU-W3XAU, WFBL, WHP, WHEC, WWVA, WORC, WJAS.

9:30 (1/2)—**CHEERIO.** Inspirational talk and music. WFAF, WRC, WGY, WBEN, WTAG, WEEL, WJAR, WCSH, CRCT, WFBR, WCAE, WTAM, WWJ, WLW, KSD, WOW, CFCF, WDAF, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WAPI, WFLA, KFJR, WSM, WSB, WMC, WJDX, WSMB, WKY, KPRC, WOAI, KTBS.

10:00 (1/4)—**GORDON, DAVE AND BUNNY.** Comedy and Songs. WABC, WOKO, WCAO, WAAB, WKRC, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL.

10:00 (1/4)—**BREEN AND DE ROSE.** Vocal, instrumental duo. WFAF, WRC, WTAG, WMAQ, WSAI, KSD, WGY, WFBR, WWJ, WBEN, WDAF, WOW, WTAM, WJAR, WCSH, WCAE, WFI.

10:15 (1/4)—**CLARA, LU 'n' EM.** Gossip. WJZ, WBAL, WBZ, WBZA, KDKA, WGAR, KSTP, WHAM, WJR, WCKY, KWK, WIS, WREN, KOIL, WTMJ, WIBA, WEBC, WDAY, KFJR, WRVA, WPTF, WWNC, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WJDX, WSMB, KVOO, KPRC, WOAI, WKY, KOA, KDYL, WGN, WFAA.

10:30 (1/4)—**IN THE LUXEMBOURG GARDENS.** Concert Orch. WABC, WADC, WOKO, WCAO, WAAB, WKBW, WHK, CKOK, WOWO, WDRC, WFBM, KMBC, WHAS, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDOD, WDAE, WGST, WLBZ, WBRC, WBT, WDOD, KFOR, WCAH, KLZ, WTAQ, WLBW, WBIG, WHP, KTRH, KLRA, WFEA, WREC, WODX, WSFA, WLAC, WDSU, WTAR, KOMA, WMBD, WMBG, WDBJ, WHEC, KTSA, WTOC, CFRB, WACO, WMT, WWVA, WSJS, WORC, WKBW, WIP, KMOX.

10:30 (1/4)—**TODAY'S CHILDREN.** Dramatic sketch. WJZ, WFLA, WMAL, WSYR, WHAM, WMC, KWCR, KOIL, WREN, WWNC, WJDX, WIBA, KFJR, WSM, WSB, WBZ, WBZA, WJOX, KTBS, WOAI, KSO, KOA, KDYL, WJR, KSTP, WSMB, WSB, WBAL.

10:45 (1/4)—**BETTY CROCKER.** Cooking talk. WFAF, WTAG, WEEL, WJAR, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, KYW, KSD, WOW, WRVA, KPRC, WOAI.

RADIO STARS

WPTF, WJAX, WIOD, WFLA, KVOO, WKY, WCSH, WDAF, KTHS, WOC, WHO, WBAP.

11:15 (1/4)—**RADIO HOUSEHOLD INSTITUTE.** Dramatization. WFAF, WTAG, WEEL, WGY, WBN, WCAE, WTAM, WWJ, WSAI, KYW, KSD, WDAF, WCSH, WSM, WTMJ, KSTP, WEBC, WMC, WSB, WAPI, WSMB, KTHS, KVOO, KPRC, WOAI, WKY, KOA, WJAR, WFBR, WLIT, WRC, WOC, WHO, WBAP, KDYL, WOW.

11:30 (1/4)—**BETTY MOORE.** Interior decorating; Lew White, organist. WFAF, WCAE, WEEL, WGY, WLIT, WTAG, WFBR, WLW, WRC, WTAM, WWJ, KSD, WBAP, WDAY, WEBC, WOAI, WOW.

12:00 Noon (1/4)—**GENE ARNOLD AND THE COMMODORES.** WFAF, WTAG, WEEL, WJAR, WRC, WGY, WTAM, WOW, WSAI, WDAF, WMAQ, WFBR, WCSH, WCAE, WOC, WLIT, WBN, WWJ, WHO, WBAP, KPRC, WOAI.

12:00 (1/4)—**VOICE OF EXPERIENCE.** WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WHAS.

12:30 P. M. (1)—**NATIONAL FARM AND HOME HOUR.** WJZ, WBAL, WBZ, WBZA, WJR, WHAM, WCKY, WFAA, KTHS, WLW, KYW, KWK, KWCR, WREN, WOC, WHO, WOW, WDAF, KOIL, WIBA, KSTP, WEBC, WDAY, KDKA, WIS, WRVA, WPTF, WWNC, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WSMB, WJDX, KVOO, KPRC, WOAI, KTBS, WKY, KOA, WSYR, WGAR, WMAL.

2:00 (1/2)—**ANN LEAF.** Organ. WABC, WADC, WOKO, WCAO, WNAC, WGR, CKLW, WDRC, WFBM, WHAS, WCAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDBO, WGST, WBRC, WICC, WDOD, KVOR, WCAH, KLZ, WTAQ, WLBW, WBIG, WHP, KLRA, WFEA, WREC, WISN, WCCO, WSFA, WLAC, WDSU, WTAR, WMBG, WDBJ, WHEC, KTSa, WSBT, WIBW, CFRB, WACO, WMT, KFH, WWVA, WSJS, WORC, KTRH, KSL, WBT, KOH, WDAE.

2:30 (1/2)—**TWO SEATS IN THE BALCONY.** Light Opera Music. WFAF, WTAG, WFBR, WTAM, WWJ, WDAF, WCSH, WCAE, WLIT, WGY, WBN, WSAI, (WOC, WHO off 2:45) (KSD, on 2:45) WJAR.

2:45 (1/4)—**HAPPY JACK.** Jack Turner, songs and patter. WJZ, WBAL, WMAL, WGAR, KYW, WCKY, KWK, KWCR, KSO, WREN.

3:00 (1/4)—**BETTY AND BOB.** Dramatic sketch. WJZ, WBAL, WGAR, KDKA, WLS, KOIL, WHAM, KWK, WJR, WBZ, WBZA, WLW.

3:30 (1/2)—**WOMAN'S RADIO REVIEW.** Claudine MacDonald, orch.; guest artists and speakers. WFAF, WTAG, WJAR, WRC, WGY, WBN, KSD, WEEL, WTAM, KYW, WOC, WHO, WOW, WFBR, WSAI, WFI, WSM, WMC, WSMB, WCSH, WWJ, WDAF, WJDX, WSB, WCAE, WIS, WIOD, KPRC, KTBS, WFLA, CRCT, WIBA, CFCE, WEBC, WRVA, KVOO, WKY, WWNC.

4:45 (1/4)—**THE LADY NEXT DOOR.** Children's program. WFAF and a red network.

5:00 (1/4)—**SKIPPY.** WABC, WNAC, WGR, WDRC, WCAU-W3XAU, WEAN. (See also 6:00 P. M.)

5:30 (1/4)—**JACK ARMSTRONG.** All American Boy. Children's program. WABC, WNAC, WGR, WDRC, WCAU-W3XAU, WEAN. (See also 6:30 P. M.)

5:45 (1/4)—**PAUL WING, THE STORY MAN.** Children's program. WFAF, WGY, WWJ, WBN, WTAM.

5:45 (1/4)—**LITTLE ORPHAN ANNIE.** Childhood playlet. WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCE.

6:00 (1/2)—**HECKER H-O CHILDREN'S PROGRAM.** KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

6:00 (1/2)—**VIENNESE INSTRUMENTAL ENSEMBLE.** WFAF, WTAG, WTAM, WCSH, WWJ, WMAQ, WCAE, WOC, WHO, WWNC, WIS, WJAS, WIOD, WIBA, KSTP, WDAY, KFYR, WSM, WAPI, WSB, WMC, WSMB, KVOO, WJDX, KPRC, KTBS, WOAI, KOA, KDYL, KPO, (WJAR, WBN, WFLA, on 6:15) (WSAI, KSD, WDAF, WRVA, WKY, WEBC, WFAA off 6:15.)

6:00 (1/4)—**BUCK ROGERS in 25th Century Dramatic Sketch.** WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WBT, WCAO, WHK, WJSV, CKLW.

6:00 (1/4)—**SKIPPY.** WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:00 (1/2)—**HECKER H-O CHILDREN'S PROGRAM.** KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

6:15 (1/4)—**HECKER H-O CHILDREN'S PROGRAM.** WABC, WCAU, WDRC, WEAN, WGR, WLBZ, WOKO, WORC, WNAC, WMAS, WFBL, WHEC, WHK.

6:30 (1/4)—**JACK ARMSTRONG.** All American Boy. Children's program. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:30 (1/4)—**BACK OF THE NEWS IN WASH-**

INGTON. WFAF, WJAR, WFBR, WRC, WWJ, WTAM, WOC, WHO, KDYL, KFYR, WSM, WDAF, WIS, WWNC, WIBA, WDAY, WSB, WJDX, KVOO, KPO, WMAQ, KTHS, KPRC, KTBS, KOA, WOAI, KGIR, KGHL, WSMB.

6:45 (1/4)—**LOWELL THOMAS.** News. WJZ, WBZ, WBZA, KDKA, WGAR, WHAM, WSYR, WLW, WBAL, WJR, CRCT, WJAX, WIOD, WFLA.

7:00 (1/4)—**MORTON DOWNEY, SONGS.** WABC, WADC, WOKO, WCAO, WNAC, WGR, CKLW, WDRC, WHAS, WCAU, W3XAU, WJAS, WEAN, WFBL, WSPD, WQAM, WDBO, WGST, WBRC, WICC, WBT, WDOD, KVOR, KOMA, KLZ, WTAQ, WLBW, WBIG, KTRH, KFAB, WFEA, WREC, WISN, WCCO, WODX, WSFA, WLAC, WTAR, WMBG, WDBJ, WHEC, KSL, WTSa, WTCO, WMT, WWVA, KFH, WSJS, WORC, WACO, WDAE, WKBW, WDSU.

7:00 (1/4)—**AMOS 'N' ANDY.** WJZ, WBAL, WBZ, WBZA, KDKA, WLW, CRCT, WMAL, WRVA, WPTF, WIOD, WGAR, WFLA. (See also 11:00 P. M.)

7:15 (1/4)—**"JUST PLAIN BILL,"** serial sketch. WABC, WAAB, WCAU, WKBW, CFRB, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO.



The Happy Bakers—Monday, Wednesday and Friday at 6:30 p. m., Columbia network.

7:15 (1/4)—**GEMS OF MELODY.** WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WCKY, WENR, KWCR, KSO, KWK, KOIL.

7:30 (1/4)—**LUM AND ABNER,** comedy team. WFAF, WBN, WGY, WFBR, WRC, WTAM, WTAG, WEEL, WJAR, WCSH.

7:30 (1/4)—**DOLPH MARTIN'S ORCH.; TRAVELERS QUARTET.** WABC, WOKO, WCAO, WNAC, WGR, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WJSV, WLBZ, WHP, WFEA, WHEC, WORC, WICC.

7:30 (1/4)—**BUCK ROGERS in 25th Century Dramatic Sketch.** WKRC, WBBM, KMOX, WCCO, WFBM, WHAS.

7:45 (1/4)—**BOAKE CARTER,** WABC, WCAO, WNAC, WGR, WBBM, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV, WBT.

7:45 (1/4)—**THE GOLDBERGS,** comedy sketch. WFAF, WTAG, WSAI, WEEL, WJAR, WCSH, WFBR, WLIT, WRC, WGY, WBN, WCAE, WTAM, WWJ, WENR, WOW, WDAF.

8:00 (1/2)—**ENO CRIME CLUES.** Mystery drama. WJZ, WBAL, WMAL, WHAM, KDKA, WGAR, WLW, WMAQ, KWK, WREN.

8:00 (1/4)—**HAPPY BAKERS.** WABC, WAAB, WCAU, WDRC, WGR, WICC, WORC, WMAS, WCAH, WHEC, WHK, WJSV, WKBW, WSPD, CKLW, WFBM.

8:00 (1/2)—**CHASE AND SANBORN TEA PROGRAM.** Bert Lahr: George Olsen Orch. WFAF, WTIC, WTAG, WEEL, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBN, WCAE, WTAM, WWJ, WSAI, WLS, KSD, WOW, WDAF, WOC, WHO, WCKY, CFCE, CRCT.

8:15 (1/4)—**EDWIN C. HILL.** WABC, WCAU, WDRC, WEAN, WGR, WJAS, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, KMBC, KMOX, WCCO, WFBM, WGN.

8:30 (1/2)—**THE MARCH OF TIME.** World news dramatized. WABC, WCAU, WDRC, WEAN, WGR, WJAS, WOKO, WORC, CFRB, CKAC, WNAC, WCAO, WFBL, WHK, WJSV, WKRC, CKLW, WBBM, WREC, WOWO, KFAB, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH,

KTSA, KFPY, KFRC, KGB, KHJ, KVI, WBRC, WCCO, WDOD, WDSU, WFBM, WGST, WHAS, WLAC, KLZ, KSL, KOH, KOIN, KOL.

8:30 (1/4)—**POTASH AND PERLMUTTER,** humorous sketch. WJZ, WBAL, WMAL, WHAM, KDKA, WGAR, WCKY, WLS, WJR, WSYR.

9:00 (1/4)—**IRVIN S. COBB; AL GOODMAN'S ORCH.** WABC, WADC, WOKO, WCAO, WNAC, WKBW, WKRC, WHK, CKLW, WOWO, WDRC, WHAS, WCAU, W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDBO, WDAE, WGST, WGLC, WBRC, WBT, WDOD, WCAH, KRLD, WBIG, KTRH, KLRA, WFEA, WREC, WSFA, WLAC, WDSU, WTAR, WMBG, WDBJ, KTSA, WTCO, WACO, WORC, WMAS.

9:00 (1/4)—**FERDE GROFE'S ORCH;** Conrad Thibault, baritone. WFAF, WTIC, WEEL, WJAR, WCSH, WLIT, WRC, WGY, WBN, WCAE, WTAM, WMAQ, KSD, WDAF, WWJ, KSTP, WTMJ.

9:15 (1/4)—**KATE SMITH.** WABC and a Columbia network.

9:30 (1/2)—**GUY LOMBARDO'S ROYAL CANADIANS; BURNS AND ALLEN,** comedy team. WABC, WADC, WOKO, WCAO, WNAC, WKBW, WGN, WKRC, WHK, CKLW, WOWO, WDRC, WFBM, KMBC, WCAU-W3XAU, WJAS, WEAN, KMOX, WFBL, WSPD, WJSV, WBT, KRLD, KLZ, KTRH, WCCO, KOMA, KSL, KTSA, WORC, WBIG.

9:30 (1/2)—**ONE MAN'S FAMILY,** sketch. WFAF, WTAG, KYW, WHO, WDAF, WCSH, WOW, WWNC, WIS, WJAX, WEEL, WJAR, WRC, WFBR, WBN, WTAM, WCAE, WSAI, WWJ, KSD, WOC, WIOD, WFLA, WIBA, WEBC, KFYR, WSM, WSB, WJDX, WSMB, WKY, WDAY, WFAA, KPRC, KTBS, WOAI.

10:00 (1/2)—**OLD GOLD PROGRAM.** Fred Waring's Pennsylvanians with "Mandy Lou." WABC, WADC, WOKO, WCAO, WNAC, WKBW, WGN, WKRC, WHK, CKLW, WOWO, WDRC, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WEAN, KMOX, WFBL, WSPD, WJSV, WQAM, WDBO, WDAE, KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI, WGST, WPG, WLBZ, WBRC, WICC, WBT, WDOD, KVOR, WCAH, KRLD, KLZ, WLBW, WBIG, WHP, KTRH, KLRA, WFEA, WREC, WISN, WCCO, WODX, WLAC, WDSU, WTAR, KOMA, WMBD, KOH, WMBG, WDBJ, WHEC, KSL, KTSA, WTCO, WIBW, WMT, KFH, WORC, WKBH, KSCJ, WNAX.

10:00 (1/2)—**CORN COB PIPE CLUB OF VIRGINIA.** Barnyard music; male quartet. WRVA to WFAF, WTIC, WTAG, WCSH, WRC, WFBR, WLIT, WGY, WBN, WTAM, WCAE, WENR, WWJ, WLW, KSD, WOC, WHO, WOW, WDAF, KOA, KGIR, KGHL, KGO, KFI, KGW, KOMO, WEEL, WJAR, KHQ, KDYL, WTMJ, WIBA, WEBC, WDAY, KFYR, KSTP.

10:30 (1/2)—**THE SHIP OF JOY,** with Captain Dobbie and the Happy Timers. WFAF, WTAG, WEEL, WJAR, WBN, WTAM, WCAE, WWJ, WGY, WCSH, WFBR, WMAQ, KSD, WOC, WHO, WOW, WDAF, CFCE, WRVA, WWNC, WIOD, WIS, WFLA, WTMJ, WIBA, KSTP, WEBC, WDAY, KFYR, WSB, WMC, WJDX, WSMB, WKY, WFAA, KPRC, KTBS, WOAI, KTHS, KOA, KDYL, KPO.

10:45 (1/4)—**EDWIN C. HILL.** "The Human Side of the News." WABC, WADC, WOKO, WCAO, WNAC, WAAB, WGR, CKLW, WDRC, WFBM, WHAS, WJAS, WEAN, WFBL, WSPD, WQAM, WDBO, WGST, WPG, WBRC, WICC, WBT, WDOD, KVOR, KLZ, WLBW, WBIG, WHP, KTRH, WDSU, WFEA, WREC, WCCO, WODX, WLAC, WMBD, WMBG, WDBJ, WHEC, KSL, KTSA, WTCO, WIBW, CFRB, WMT, KFH, WSJS, WORC, WIP, WBIG, WDAE, KOMA, WACO, KMOX.

11:00 (1/2)—**HOWARD BARLOW SYMPHONY ORCH.** WABC, WADC, WOKO, WCAO, WNAC, WGR, CKLW, WDRC, WFBM, KMBC, WJAS, WEAN, WFBL, WSPD, WQAM, WDBO, WGST, WBRC, WICC, WBT, WDOD, KVOR, KLZ, WLBW, WBIG, WHP, KTRH, KFAB, WJSV, WFEA, WREC, WCCO, WLAC, WMBD, WMBG, WDBJ, WHEC, KSL, KTSA, WTCO, WIBW, CFRB, WMT, KFH, WSJS, WORC, WIP, WDAE, WDSU, KOMA, WACO.

11:00 (1/4)—**AMOS 'N' ANDY.** WMAQ WENR, KWK, WREN, WDAF, KOIL, WTMJ, KSTP, WSM, WMC, WSB, WSMB, KTHS, KPRC, WOAI, WKY, KOA, KGO, WJB, KGW, KFI, KDYL, KOMO, KHQ, WHAM, WFAA, WCKY.

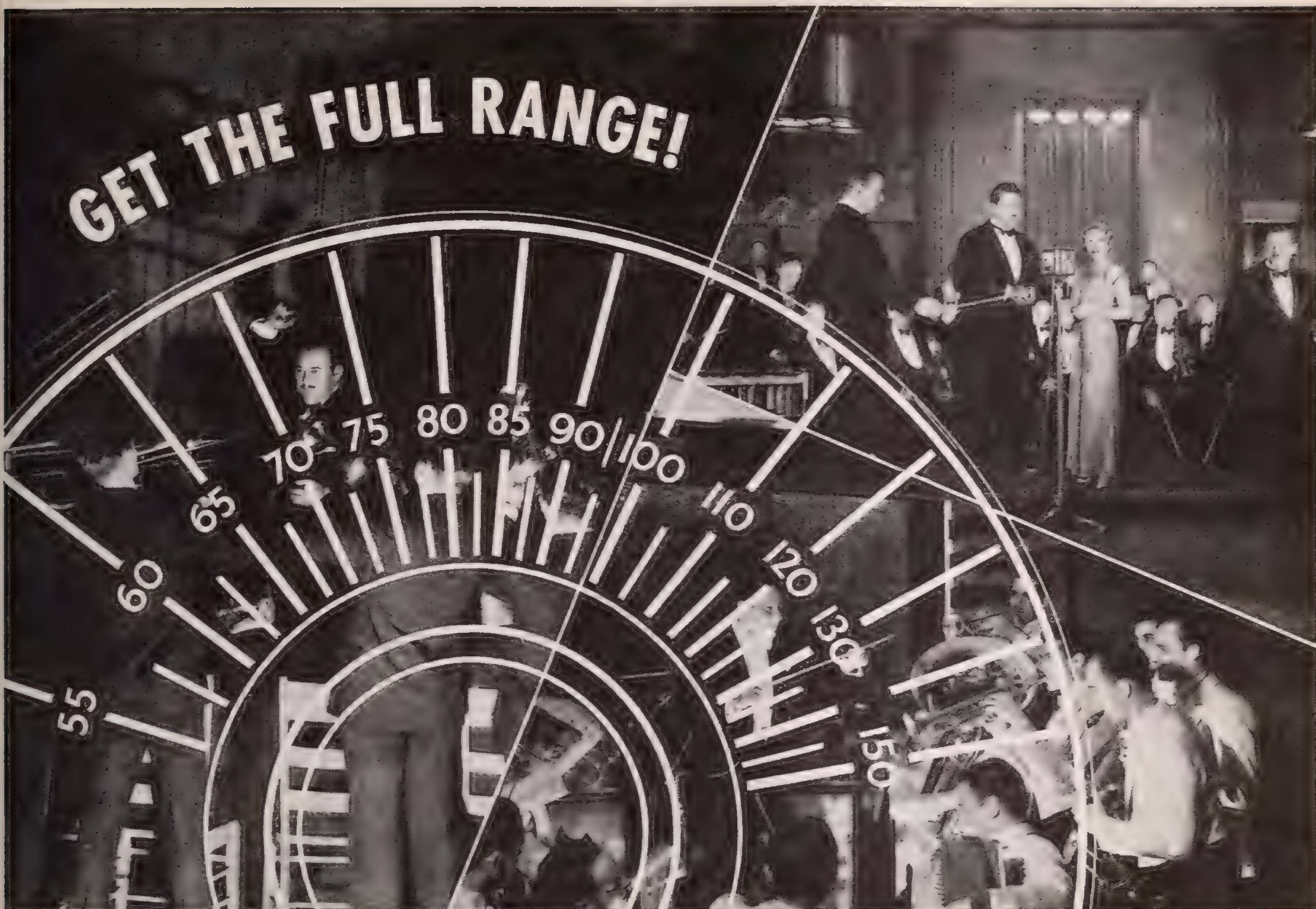
11:15 (1/4)—**LUM AND ABNER.** Comedy. WENR, KSD, WOC, WHO, WDAF, WTMJ, WKBF.

THURSDAYS

(October 5th, 12th, 19th and 26th)

6:45 - 7:00 - 7:20 - 7:45 - 8:00 A. M. TOWE HEALTH EXERCISES. WFAF, WEE, WFT (WRC on 7:30) WGY, WBE, WCAE, CRCT.

(Continued on Page 77)



Tonight **All the stations—all the thrills
you used to get**
—put new life in your set with *new* RCA Radiotrons

Have some of your favorite stations gone "A.W.O.L."? Bring them back—put back the life and thrills in your radio by replacing weakened tubes with new Cunningham Radio Tubes or RCA Radiotrons. Get full, clear tone . . . every note . . . every tone of voice vivid and distinct as only a set equipped with new Cunningham Radio Tubes or RCA Radiotrons can give. Radio engineers recognize these as the finest tubes money can buy, created in the world's greatest tube laboratory.

Don't wait until a weakened tube goes ffft!

in the middle of a program . . . have your dealer test your tubes today. Get fresh Cunningham Radio Tubes or RCA Radiotrons at today's low prices. Be sure you have the genuine. RCA Radiotron Co., Inc., Camden, N. J.



**Cunningham
Radiotrons**



VISIT RCA HALL AT THE WORLD'S FAIR

FREE!

Pictorial Radio Log. Send for this complete booklet, containing pictures and biographies of radio stars . . . chains and all U. S., Canadian and principal radio stations of the world . . . police radio stations, 36 pages, 13 features, regular price 15c. Free with 5c in stamps to cover handling and mailing. Mail coupon to RCA Radiotron Co., Inc., Camden, New Jersey.

Please send me *Pictorial Radio Log* free of charge. I am enclosing 5c in stamps to cover handling.

Name.....

Address.....



Stop a COLD the First Day!

Put This 4-Way Remedy
to Work at Once!

A COLD is nothing to fool around with! It may end seriously. Treat a cold promptly and treat it for what it is—an *internal infection*! The thing to take upon catching cold is Grove's Laxative Bromo Quinine. It knocks a cold quickly because it is *expressly* a cold remedy and because it does the four things necessary.

The 4 Things Necessary

First, Grove's Laxative Bromo Quinine opens the bowels, gently, but effectively, the first step in expelling a cold. Second, it combats the cold germs in the system and reduces the fever. Third, it relieves the headache and that grippy feeling. Fourth, it tones the entire system and helps fortify against further attack.

Grove's Laxative Bromo Quinine is utterly harmless and may be taken freely with perfect safety. It is, and has been for years, the world's leading cold and gripe tablet.

Now—20% More for Your Money

Grove's Laxative Bromo Quinine now comes in two sizes—30c and 50c. Buy the 50c size as it gives you 20% more for your money. Always ask for it by the full name and look for the letters LBQ stamped on every tablet. Refuse a substitute as an attempt to impose on you.

A Cold is an
Internal Infection
and Requires
Internal Treatment



GROVE'S LAXATIVE BROMO QUININE

Radio—Best Friend

(Continued from page 40)

way. An unfortunate incident that occurred years ago has made her mentally unbalanced. But she is going to get well soon, the doctor said.

"We always quiet her," the nurse told me, "by seating her near the radio. It does something to her. She forgets where she is, that she has a doctor and nurse watching over her, and she is mentally transferred from the hospital to her past life, when she was a healthy, normal girl. She calms down, becomes more rational, she begins to relax, and in a few minutes is sitting there as restful and cool as though there had been no mental outburst a short time earlier. Then when she is in this state, the doctors can reason with her and set her on the road to recovery."

Picture, if you can, a long row of white beds in an immaculate hospital. In them are men, the majority in their thirties and forties—really in the prime of their life. Most have been here for years, and most will spend the rest of their days here. They are World War veterans—the young men who went away with a jaunty step and returned to spend the rest of their days in a hospital bed. Look—there's an earphone at the head of every bed. What, then, does the radio mean to them as they lie there watching their lives waste away?

"Half our cure," grinned Carl L.

A CHEERFUL face at the far corner of the room pops up. "I haven't been outside of this hospital for over thirteen years, but I've been to more baseball and football games than most men walking around. The vivid broadcasts of these sporting events are just about the nearest thing to seeing one. I listened to a broadcast of a swimming meet the other day. I could hear the people yelling, even hear the lapping of the water! The whole event was brought to my bedside, and I felt that I was actually there."

While I was there, I witnessed a remarkable occurrence. I noticed a man walking in the hall. His body was stooped and quivering, his hand twitched and he was mumbling.

"Shell shock," the nurse whispered.

Then he walked into the room where the radio was playing. Immediately his moaning ceased. His body straightened a bit, and an interested light took the place of the glassy stare that had been on his face. That was a mute tribute to the blessings of radio.

And what about the Forgotten Men—those men who are up in the Big House? I'll never forget the first time I visited Sing Sing with a party of friends. We were shown around, and when the guard took us to the long row of cell blocks, we found that there was an earphone in every cell.

"Oh, isn't that coddling the prisoners?" one of the party remarked.

Now *May's Lips* say "KISS ME"



Try the Stage and Movie Lipstick

If you admire the appealing "kissableness" of the lips of the movie stars and the girls in the Broadway shows, just try their lip make-up *yourself*—the new KISSPROOF Indelible Lipstick, *Special Theatrical Color*... This lipstick discovery is so wonderful it has been placed by the make-up experts in the dressing-rooms of both Hollywood Studios and New York Theatres! The stars could certainly pay anything—yet you can have exactly the same smooth, alluring KISSPROOF they use for a few cents! Have the thrilling new "lip appeal" it will give you tonight. You can get KISSPROOF LIPSTICK in all shades, including the *Special Theatrical Color*, at all toilet goods counters and at the 10c stores.

Kissproof

Indelible LIPSTICK

"The radio has done more to keep up the prisoners' morale and preserve order than you'll ever know," he said. "It is on every evening, after the men are 'locked in' for the night. Instead of twiddling their thumbs from 5 to 9, getting restless and developing an antagonistic, resentful, chip-on-the-shoulder attitude, their minds are swayed toward normal thoughts and outlets by the radio. They listen to it avidly. Sporting events, news commentators and jazz music are their favorites. And the men are cheerful and appreciative. Coddling them? Can't you see how it's part of their training toward a normal, useful life?"

Later, Warden Lewis E. Lawes, the humane, farsighted warden at Sing Sing, said, "The privilege of 'listening in' is esteemed by the men as greater than others they have, with the exception of mail and visits from relatives."

THIS is an excerpt from a letter that passed through their correspondence department some time ago. It was from a man of former social standing to his wife.

"I listened in on the radio last night," the prisoner had written, "and was surprised to find myself in the midst of old friends. A dinner was being broadcast, and the speakers were (he mentioned several prominent men) and let me tell you my heart beat fast. It sounded so familiar and close to home."

Joe K. is a "natural lifer." The sameness of the prison routine is becoming monotonous, and he is chafing. Such an attitude is dangerous. What Joe needs is something that will make his life more interesting; some string of events that contain all those human emotions of joy, fear and unhappiness that are thwarted by the rigidity of prison life. He's found it in the radio. You may remember when "Easy Aces" was on the air last winter. Jane was kidnapped (in the play, of course). That was the main interest in Joe's life. From day to day he anxiously waited to hear what had happened to Jane; cursed the kidnappers for their dastardly plot, and under his breath he egged Ace to "go on after her and get her, big boy." And when Jane was finally returned, he breathed a sigh of relief and felt that some great trouble was off his chest. That interest, from day to day, kept his mind from settling into a dull, bitter groove.

A very touching letter was sent out by one of the prisoners to his wife.

"I would like you and the children to listen in on that radio program," the inmate wrote. "I'll be in my cell hearing that service and praying at the same moment. We shall be together, even though far apart."

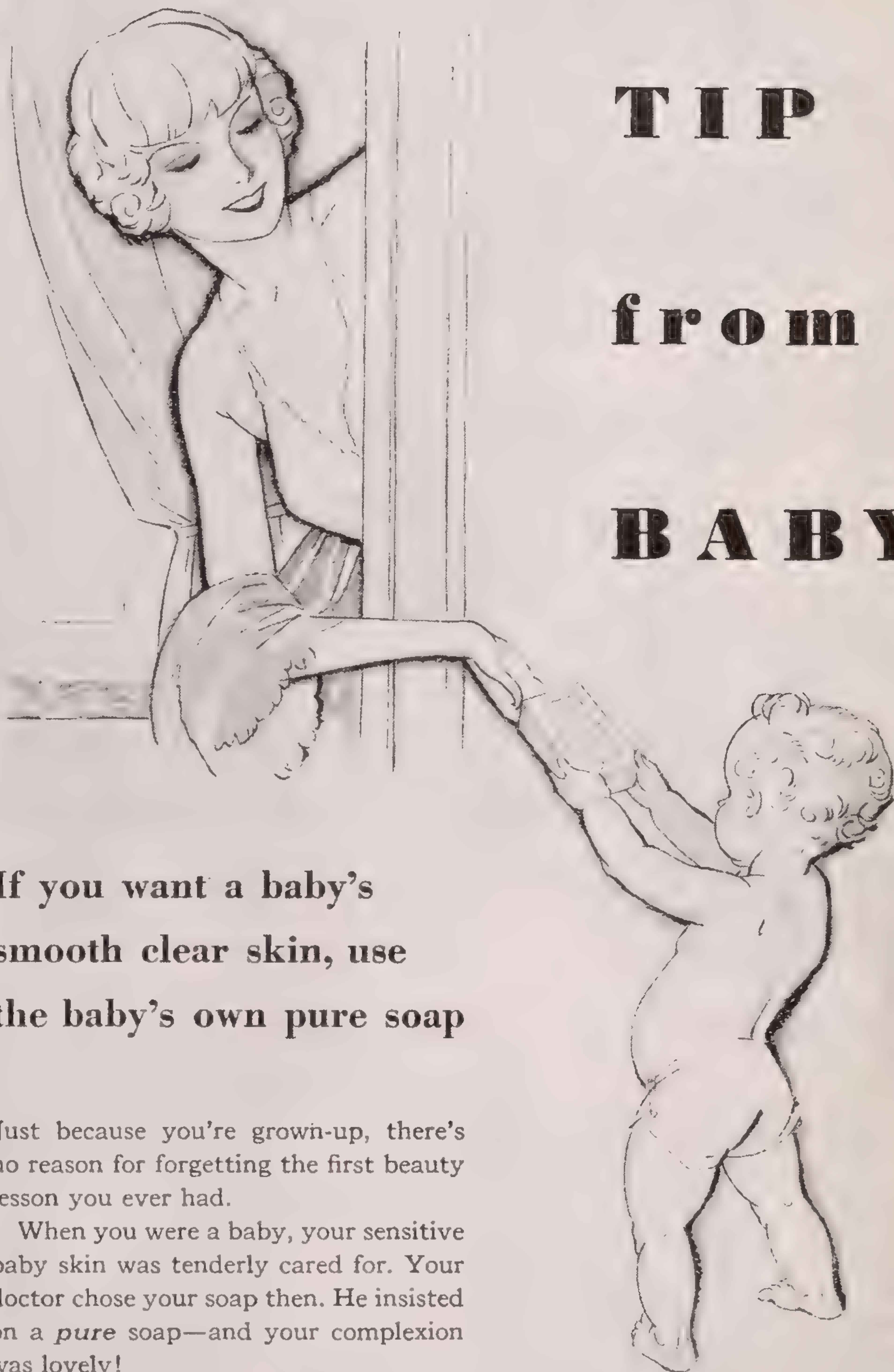
LET'S look in at the Condemned Cells. The Condemned Cell prisoners (CCs they're called) are those who are waiting for the appointed time when they will walk the "last mile" to oblivion. Outside of two ten-minute recreation periods, they are locked in all day. Nerves are on edge here. There *must* be some great mental stim-

take a BEAUTY

TIP

from

BABY



**If you want a baby's
smooth clear skin, use
the baby's own pure soap**

Just because you're grown-up, there's no reason for forgetting the first beauty lesson you ever had.

When you were a baby, your sensitive baby skin was tenderly cared for. Your doctor chose your soap then. He insisted on a *pure* soap—and your complexion was lovely!

Think for a moment why doctors say: "No perfumed or medicated or colored soaps for a baby's skin. Use Pure Ivory Soap."

It's because a baby's skin is so sensitive. But isn't *your* skin-sensitive too? Why then should you be satisfied with a soap less pure than Ivory?

Don't waste another day . . . Cleanse your face gently with pure Ivory tonight. And slip into an Ivory bath . . . And when you come out—notice how baby-smooth your skin feels. That's because Ivory is so pure. No color in Ivory. No strong perfume. Nothing to irritate your skin or dry out delicate skin lubricants.

So take a hint for beauty from a baby—use Ivory to keep your skin young and fine and smooth.

ivory

soap

99⁴⁴/₁₀₀° pure • it floats



ANITA LOUISE, GLAMOROUS MOVING PICTURE ACTRESS

Be the Girl with ENTICING EYES!

● When men find a glance enchanting . . . here's the secret! Silken, curly *lashes* . . . dark and heavy . . . make your eyes seem the largest, deepest in the world.

This fascinating beauty can belong to any girl who knows . . . and uses . . . Winx, the NEW-type mascara. It transforms pale, skimpy little lashes into veils of luxuriant loveliness. And leaves no hint of artificial make-up . . . just matchless natural charm.

Winx is made with a special French formula. It can't smudge, smear or fleck off. Won't smart. Never stiffens into sharp points or coarse, ugly beads as ordinary mascaras do.

Try it. Two forms—**Liquid Winx**, waterproof . . . **Cake Winx**, in a smart compact.

And . . . to make your eyes doubly seductive, use **Winx Eye Shadow**. It is not greasy, and comes in 5 subtle shades.

winx

CROCHETED RUGS IN QUILT DESIGNS



You will be interested in this new idea. Dresden Plate, Flower Garden, Wedding Ring, Log Cabin and others. 20 New Rugs pictured in natural colors with instructions. This new Grandmother Clark Book No. 24, and Book No. 8 on Old Style Rugs.

BOTH BOOKS 25c POST PAID

W. L. M. CLARK, Inc. 1927 St. Louis Ave., St. Louis

WANTED STRONG MEN FOR THE MOVIES



Physical Culture Training won me a Movie Contract. Now 3,500 athletes are in pictures! Studios are clamoring for men with perfect physiques . . . men with Physical Culture Training.

Free Trip to Hollywood

To meet this demand, I now offer YOU the chance to win Free Trip to Hollywood with Screen and Talkie Test. Through my home-training Physical Culture Course, I'll develop you into the kind of big, muscular HE-MAN the Studios are seeking. Let me prove it. No obligation. Just mail coupon for Free Illustrated Book, telling about my low-priced course, easy terms and Free Movie Contest.

Joe Bonomo, 230-E Bonomo Bldg., Hollywood, Cal. Send me Free Book and details of your Course and Free Movie Contest. I am over 16.

Name.....
Street Address.....
City..... State.....

ulation to keep them from breaking. So they have their own radio. It's on all day. Just this little incident alone will show you how the radio has given the CCs a brief respite from their oppressive, steel cages.

The guard, making his usual rounds, finally came to the death house. Just before he put his key in the heavy, iron door he heard a riot of song and laughter. Quickly, he opened the door to find out what it meant. There, he saw, were the condemned men, singing and laughing lustily to the radio which was going full force. They were as happy and carefree at that moment as a group of college men at a fraternity meeting. The song? It was "Happy Days Are Here Again."

And, oh, there are loads of others to whom radio has been a super Marco Polo in opening up new worlds. For instance, Nat, a lifer who has never seen his little girl because his wife doesn't want her to know her father is in jail. A proud smile lights up his face every time he hears the Children's Hour. And Charlie, blind from birth, who has actually learned French by radio. And Stella, who is tied to her wheelchair and must miss parties. These people who can really understand what Rita N. meant when she said, "The time my radio was out of order I felt my best friend had died."

The Mystery Chef

(Continued from page 53)

good name, and fish pie does not sound very appetizing. But try that dish and, whether you like fish or not, just see if you ever tasted anything more delicious. I served it recently in my home at a luncheon given to some very prominent guests. Everyone raved about it and said, "It's perfectly delicious. What is it?"

Your guests will be enthusiastic about it too. Its cost is unbelievably small. You can serve eight people with a liberal serving and the whole thing will cost around twenty-five cents for the eight servings.

I was asked to give the menus for the \$1.50 per week meals, but with three meals a day for seven days, it would take nearly half of this magazine to give all the recipes in detail as I always give recipes.

Those of you who can listen to my broadcasts can hear how to get my complete book without cost in territories covered by my broadcasts.

Remember, you do not need to have a lot of money to be an artist at the stove. You can be a great artist and serve marvelous meals, no matter how small your income may be. A poor cook can spoil expensive food, but an artist at the stove can serve perfectly delicious dishes that are made from the most inexpensive materials. Use my recipes that are written with detailed directions, easily understood by any man, woman or child, and I will prove

You Can Change DARK Colors to LIGHT Colors

—Easy as A-B-C with
Tintex Color Remover



Supposing you have a dark dress (or any other dark-colored article) and are pining for a lighter-colored one



Tintex Color Remover will safely and speedily take out all trace of color (including black) from any fabric



Then the article or fabric can be redyed or tinted with Tintex Tints and Dyes in any new shade to suit yourself—either light or dark.

On sale at drug stores and notion counters everywhere

Tintex

COLOR REMOVER

to anyone that you can at once become an artist at the stove.

AND now let me remind you that my season of broadcasting has started again, and for the benefit of those who live in the territory where my broadcasts can be heard I give you a list of stations through which you may honor me by tuning me into your home.

This year I am broadcasting four days a week—Tuesday, Wednesday, Thursday and Friday. Tuesdays and Thursdays my broadcast goes out over the Columbia Broadcasting System and on Wednesdays and Fridays over the National Broadcasting Company network. Here is a list of the stations and the hours of the broadcast:

Every Tuesday and Thursday, 9:45 to 10 A. M. (EST) over the Columbia Broadcasting System:

WADC—Akron, Ohio; WCAO, Baltimore, Md.; WNAC—Boston, Mass.; WGR—Buffalo, N. Y.; WABC—New York City; WCAU—Philadelphia, Pa.; WJAS—Pittsburgh, Pa.; WEAN—Providence, R. I.; WFBL—Syracuse, N. Y.; WSPD—Toledo, Ohio.

Every Wednesday and Friday, 10 to 10:15 A. M. (EST) over the National Broadcasting Company network:

WFBR—Baltimore, Md.; WEEI—Boston, Mass.; WBEN—Buffalo, N. Y.; WLW—Cincinnati, Ohio; WTAM—Cleveland, Ohio; WWJ—Detroit, Mich.; WTIC—Hartford, Conn.; WEA—New York City; WFI—Philadelphia, Pa.; WCAE—Pittsburgh, Pa.; WCSH—Portland, Me.; WJAR—Providence, R. I.; WGY—Schenectady, N. Y.; WRC—Washington, D. C.; WTAG—Worcester, Mass.

I am looking forward to the opportunity of talking to you in your home and I hope that you will honor me by inviting me in by tuning me on your radio.

Again, I am most fortunate in being sponsored on the air by the Davis Baking Powder Company whose broadminded vision and desire to be of service to every home makes it possible for me to talk on all phases of cooking whether baking powder enters into it or not. My talks will cover the entire field of cooking—*hors d'oeuvres*, soups, fish, entrées, meats, vegetables, sauces, gravies, salads, salad dressings, breads, biscuits, pies, pastries, puddings, cakes, coffee rings, cinnamon rolls, shortcakes, frozen desserts, etc., and I will also give the most famous recipes of foreign nations.

Not only am I allowed a perfectly free hand to talk about the great art of excellent cooking, but my program will be one of the few programs on the air without a commercial announcement either at the beginning or end of the program. Is it any wonder I say that I am more than fortunate in having such a sponsor as the Davis Baking Powder Company to work for?

Tintex Tints and Dyes—the Choice of Millions of Women

—because they make it SO easy to achieve Professional Results on Apparel and Home Decorations



SO SIMPLE TO USE!—Just sprinkle a little Tintex in a basin of water and "tint as you rinse." As easy as A-B-C.



LINGERIE MADE NEW!—When underthings fade just use Tintex and restore their fresh charm and color-beauty.



DRESSES AND FROCKS!—If faded, Tintex will restore their colors. Or will give them NEW colors, if you wish.

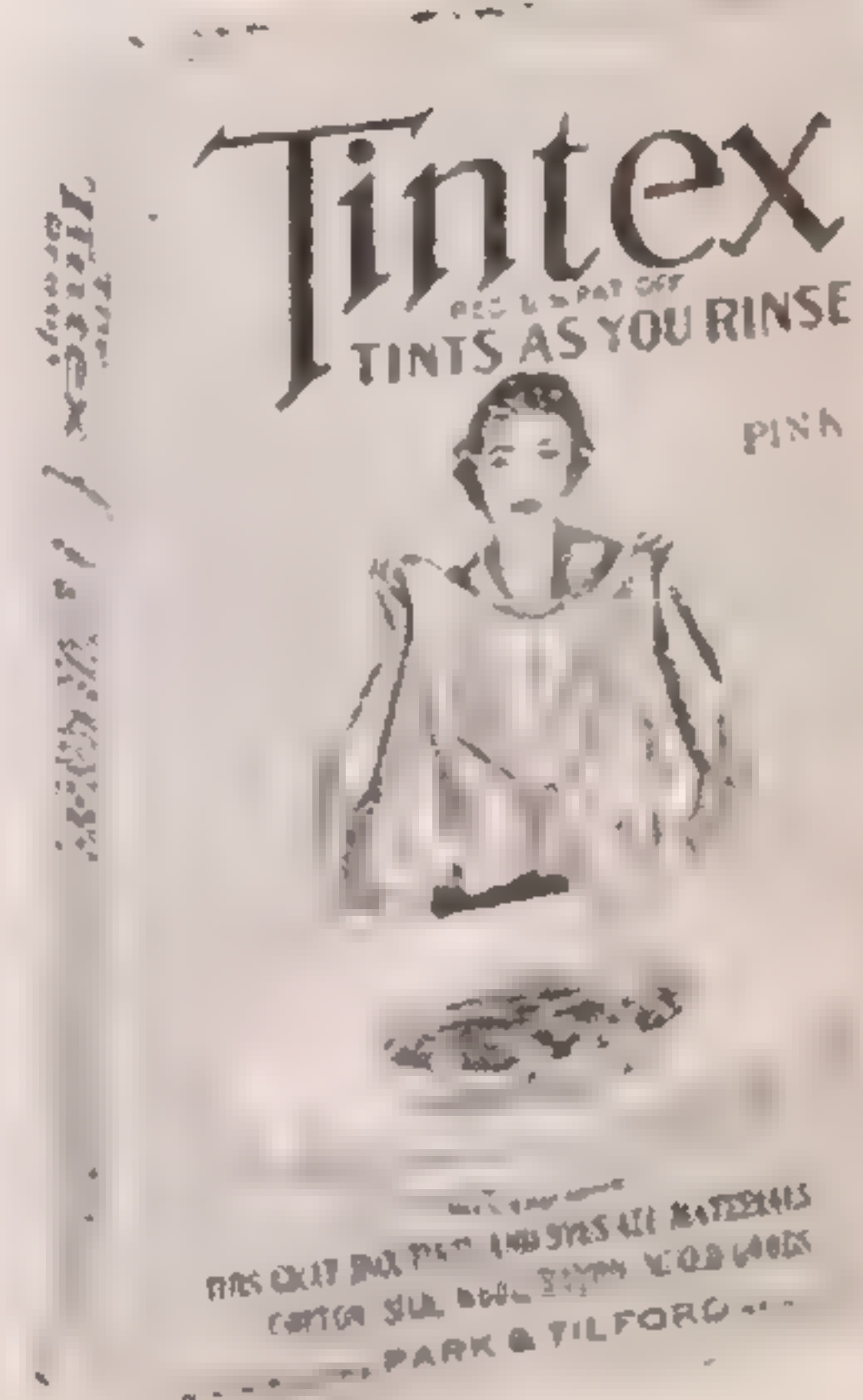


HOME DECORATIONS, TOO!—Curtains, drapes, table-linens, etc., are kept colorfully new with easy Tintex.

Because Tintex is simplest to use—because it gives professional results without muss or fuss—and because it offers the widest choice of fashionable colors—it is the largest selling Tint and Dye in the world. Use it for restoring faded colors—or giving new colors—to everything that you wear and home decorations, too. Save time, save disappointment and save money with Tintex!

Tintex

TINTS AND DYES



35 Fashionable Colors
On sale at Drug
Stores and Notion
Counters Everywhere



Learn to Make \$40, \$60, \$75 a Week - I'll Train You at Home in Spare Time



\$500 a Year in Spare-Time

Although doing spare-time Radio work only, I have averaged about \$500 a year extra in addition to my regular income. Full-time Radio work would net me many times that amount. Edward H. Fawcett, Slough Rd., Ledner B. C., Canada.



Made \$6000 in 2 Years

Soon after the depression started, I found myself without a job, but I was well protected with N. R. I. training. I swung right to full-time Radio servicing and I have made over \$6,000 in a little over 2 years. William Spartivent, Sparty Radio Service, 93 Broadway, Newark, N. J.



Pay Raised \$1000 a Year

Now I have under construction an up-to-date transmitter for Station WAMC, of which I am engineer. My salary has increased \$1,000 a year since entering Radio due to your splendid training. Julius C. Vessels, Radio Station WAMC, Anniston, Ala.

Get my FREE book of information on the opportunities in Radio. Mail the coupon now. Get the facts about this field with a future. N.R.I. training fits you for jobs making, selling, servicing sets, to have your own business; to operate on board ships, in a broadcasting or commercial land station; for television, aircraft Radio and many other branches. My FREE book gives full information on Radio's many opportunities and how you quickly learn at home in spare time. Stop struggling along in a dull job with low pay and no future. Start training now for the live-wire Radio field. I have doubled and tripled salaries of many.

Many Make \$5, \$10, \$15 a Week Extra Almost at Once

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you instructions which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made. Fred J. Dubuque, 19 Church St., Oswego, N. Y., wrote: "I have made about \$1200 in a little over two years' spare-time Radio work."

**ACT NOW
Get my Book—FREE**

My book has shown hundreds of fellows how to make more money and win success. It's FREE to any ambitious fellow over 15 years of age. Investigate. Find out what Radio offers; about my Course; what others who have taken it are doing and making, about my Money-Back Agreement, and the many other N.R.I. features. Mail the coupon RIGHT NOW.

**J. E. SMITH, Pres.
National Radio Institute
Dept. 3MM7
Washington, D. C.**

MAIL NOW for FREE PROOF

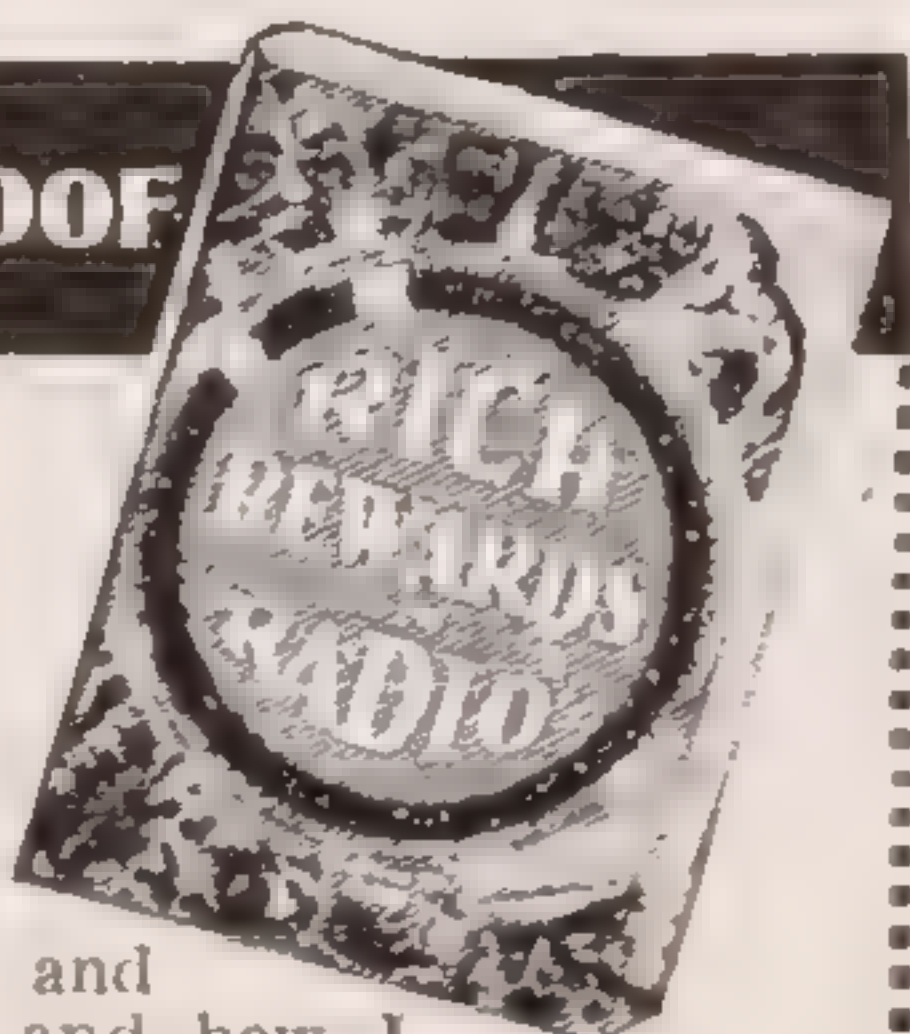
J. E. SMITH, President
National Radio Institute
Dept. 3MM7,
Washington, D. C.

Dear Mr. Smith:
Without obligating me, send free book about spare-time and full-time Radio opportunities and how I can train for them at home. (Please print plainly.)

Name.....Age.....

Address.....

City.....State.....



Thrill Makers of Radio

(Continued from page 28)

Now let's swing back across the country to Columbus, Ohio.

It was a night in 1930. Suddenly a glow lighted the sky. It brightened rapidly. Sirens shrieked and moaned all over the city. The penitentiary was afire and the convicts rioting.

A news flash reached Columbia headquarters in New York. Headquarters immediately communicated with WAIU, then of the CBS network. The Columbus station reported that the outbreak was serious.

A reporter, Bill Orr, was sent to the prison. He knew that there was a microphone in the prison chapel and he was determined to get to it.

He reached the police lines. The crack of guns pierced the surging roar of the hungry flames. The reporter started to force his way through the lines. Guards flung him back.

"You can't go in there. It's sure death."

"But I've got to get the broadcasting equipment out."

As he gained the inner walls, agonized cries of convicts trapped in burning cell blocks reached him. Other convicts were running amok. Bullets were flying. Ducking, dodging, dashing from shelter to shelter, he gained the comparative safety of the chapel. There he collared the prison preacher, Convict X46812, a negro lifer. Not knowing what moment crazed prisoners might burst into their weird studio, he made contact with the station and put the Negro on the air as announcer.

Now we'll speed on out over the waters of the Atlantic off New London, Conn. We are aboard the U. S. Navy salvage ship, "Falcon." Far below the surface lies the submarine "S-4." Once it was rammed and sunk off Providence, R. I. Half a hundred men were trapped and died in her. Now she is an experimental submarine. In her are Announcer Ezra MacIntosh and Lieut. Norman S. Ives. We are to see broadcast the test of a rescue chamber designed to prevent any such tragedy as once befell the submarine.

A heavy boom swings the eight-ton rescue unit over the side. We see James Wallington and naval men enter. All is made secure. The command to lower away is given. The bell slips below the surface. John S. Young from the "Falcon" tells the world what is happening.

Then we hear the voices of MacIntosh and Wallington. They, too, have microphones. And as they describe their sensations, they wonder to themselves if the device will work. The chamber settles down. Will they ever make contact? Can they really bring MacIntosh and Ives back with them?

A gentle bump. At last. The bell is on the submarine. Time is short. There is a series of metallic blows as

"Here is the **SECRET**"

says
Mary Brian



MOON GLOW

NAIL POLISH

Beautifies Your Hands

YOU may now have a different color nail polish to harmonize with each ensemble. MOON GLOW Nail Polish—the new Hollywood favorite—comes in five shades: Natural, Medium, Rose, Platinum Pearl and Carmine . . . to harmonize with each costume. You will be delighted with the smartness of your hands when you beautify them with MOON GLOW. So why not keep all five shades on your shelf? If you paid \$1 you couldn't get finer nail polish. Ask your department or drug store for all shades of MOON GLOW Nail Polish in two sizes, 10c and 25c. If they cannot supply you, fill in coupon below and mail today.

Moon Glow Cosmetic Co., Ltd., Hollywood, Calif.

Gentlemen: Please send me introductory pkg. of Moon Glow. I enclose 10c (coin or stamps) for each shade checked. () Natural () Medium () Rose () Platinum Pearl () Carmine.

Name.....

St. & No.....

City..... State..... M-11

LEARN

Piano, Violin, Cornet, Trumpet, Mandolin, Guitar, Banjo, Organ, Accordion, Saxophone, Clarinet

EASY HOME METHOD—new, fast way for beginner Makes you accomplished in amazingly short time. 300,000 enthusiastic students. Low cost; easy terms. Satisfaction guaranteed. Free Catalog gives full details.

NATIONAL ACADEMY OF MUSIC
Dept. 567 702 East 41st Street, Chicago

No JOKE To BE DEAF

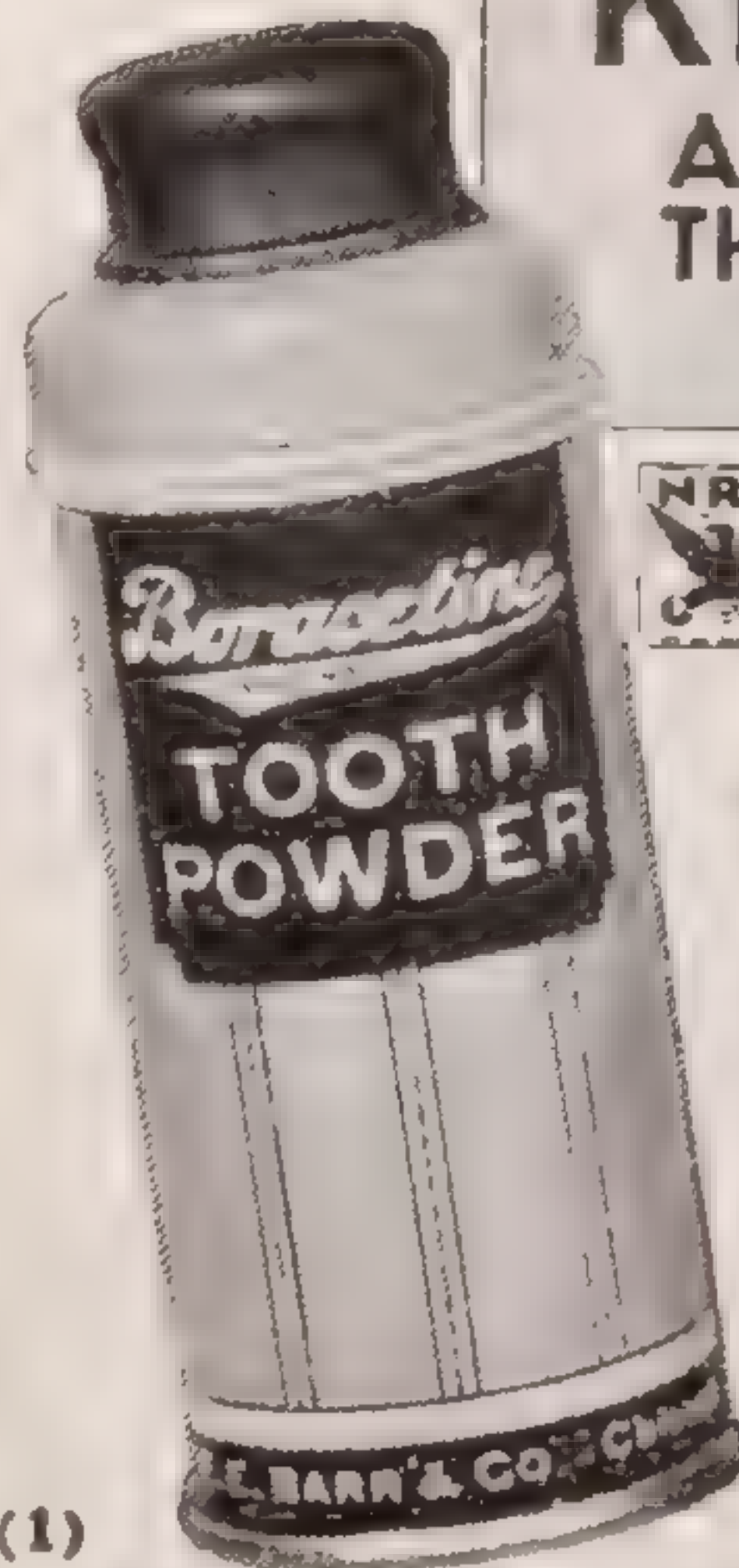
—Every Deaf Person Knows That

George P. Way made himself hear, after being deaf for 25 years, with Artificial Ear Drums—his own invention. He wore them day and night. They stopped head noises and ringing ears. They are invisible and perfectly comfortable. No one sees them. Write for his true story, "How I Got Deaf and Made Myself Hear". Also booklet on Deafness. Address **Artificial Ear Drum GEORGE P. WAY, INC.** 784 Hofmann Building Detroit, Michigan

Now for 10c at . .

KRESGE'S

A Tooth Whitener That Safely Removes Stain and Film...



It's no longer necessary to scrub and scour your teeth to keep them white and beautiful. Instead with a moist brush gently apply Boracetine Tooth Powder, the new-type dentifrice. Instantly, Boracetine releases oxygen that safely but surely removes all stain and film, making every tooth completely clean and snow white. Protects enamel, tastes good—neutralizes acidity. Large 10c size sold in Kresge's. 7-D Sample free on request. **F.E. BARR & CO., Chicago.**

Boracetine TOOTH POWDER

he divers on the outside work hastily to make the chamber fast to the submarine. Then a signal. The submarine hatchway is open, and MacIntosh and Ives worm up into the rescue bell. The hatch is closed and the bell released. It begins its slow journey upward.

It's a long way from New London to the volcano of Mt. Kilauea, Island of Hawaii. But these daring radio men have broadcast even from there. Up the side of the mountain, they struggled with their equipment, to the very edge of the crater. From the seething lava in the cauldron a thousand feet below, acrid fumes rose on the scorching waves of heat. To protect their instruments, they built a wall at the edge of the great pit.

Above the words of the announcer and Dr. T. A. Jagger, hardy volcanologist, was heard the hiss and the roar of the mammoth smelter of rocks. Towering above their heads were clouds of ash dust as 25,000 cubic feet of red hot lava was blown from the crater every minute.

Then, leaning over the edge, choking and dizzy from the gases, they lowered a microphone toward the devil's brew hissing and bubbling far below.

I remember two cold gray days spent aboard U. S. Navy Submarines off New London, Conn. I had the good fortune to accompany a group of announcers and engineers, who, under the guidance of NBC's energetic director, William Burke Miller, were to present the first broadcast from a submarine running beneath the surface.

The "O-3" and "O-8" ran a parallel course through the choppy December sea. Between them stretched a slender telephone cable. A siren, the diving signal, rose and fell. Hatches clanged shut on the "O-3" and she nosed under. The broadcast was on.

Tenseness was in the voice of James Wallington at the microphone on the surface craft. Tenseness was in the voice of George Hicks talking from the submerging vessel. Both knew well that if these vessels veered toward one another, a fouled propellor was the least they could expect, an underwater crash quite possible.

Even as the audience listened to the description of the dive, the run under water and the rise to the surface, these men remembered what could happen to submarines cruising so close together.

Then, where but the feathery wake of the "O-3's" periscope had been, came a surge of water. A conning tower thrust into view, then a hull. The submarines slowed and lay heaving in the icy seas.

The program was over. The radio men were relieved, relieved because the broadcast had been a success.

I had occasion to ask Ted Husing recently about the announcers who run such risks. He was surprised. He had apparently never thought of it in that light. But it did remind him of one of his broadcasts.

He was aboard the U. S. S. "General Schofield," seventy-five miles off the Virginia Capes. The sea was heavy and the little ship pitched and rolled dangerously. At a distance, towed by



When the *bounce* goes out of a boy of three

WHEN the house is strangely still . . . when the little monarch of the nursery barely picks at his dinner . . . you, mother, know that there is something *wrong!*

Childhood's commonest ailment

Often the trouble is *constipation*. True . . . a child's habits may *seem* regular, but that may not mean that his little system is cleared each day of accumulations which, through intestinal absorption, may be poisoning him.

Diet not always effective

Even though you follow the best advice on scientific feeding, your child may be suffering from constipation brought on by his being too "busy" to spare the time from his play. If he is pale, listless, has no appetite . . . he needs a good laxative.

But . . . some laxatives may do him more harm than good. Laxatives intended for adult use are often too strong for children, even in reduced doses.

Give him Fletcher's Castoria!

Fletcher's Castoria is a simple vegetable preparation which is absolutely *safe* and *sure*. It settles delicate stomachs. It does not gripe. And children love the taste of

it . . . they are not afraid to take it.

Your physician will tell you that Fletcher's Castoria contains no harmful drugs . . . *no narcotics*. It is a highly ethical remedy for constipation in children from baby age to eleven years old. Purchase a bottle of Castoria at your druggist's today. The *family size* is the economical way to buy it. And be sure to look for the signature, *Chas. H. Fletcher*, on the carton.

Chas. H. Fletcher

CASTORIA

for

constipation

in children

from babyhood to 11 years

RADIO STARS



An exquisite skin ...free of CHAPPING

CAMPANA's Italian Balm stands ready to guard your skin as nothing else will. The makers of this *original* skin softener unconditionally guarantee it to prevent chapping, roughness and dryness—to overcome skin-ageing *more quickly* than anything you have ever used.

Italian Balm is utterly different. Tests reveal that 4 out of 5 women who try it, continue using Italian Balm regularly thereafter. It is a truly scientific preparation, containing 16 ingredients—the original formula of an internationally famous, Italian skin specialist.

Far less expensive, too. In fact, Campana's Balm is so *superior* that it has outsold all other skin protectors for years in winter-loving Canada—and outsells all others today, in thousands of cities in the United States. For sale everywhere in long-lasting 35c, 60c, and \$1.00 bottles and in 25c tubes.

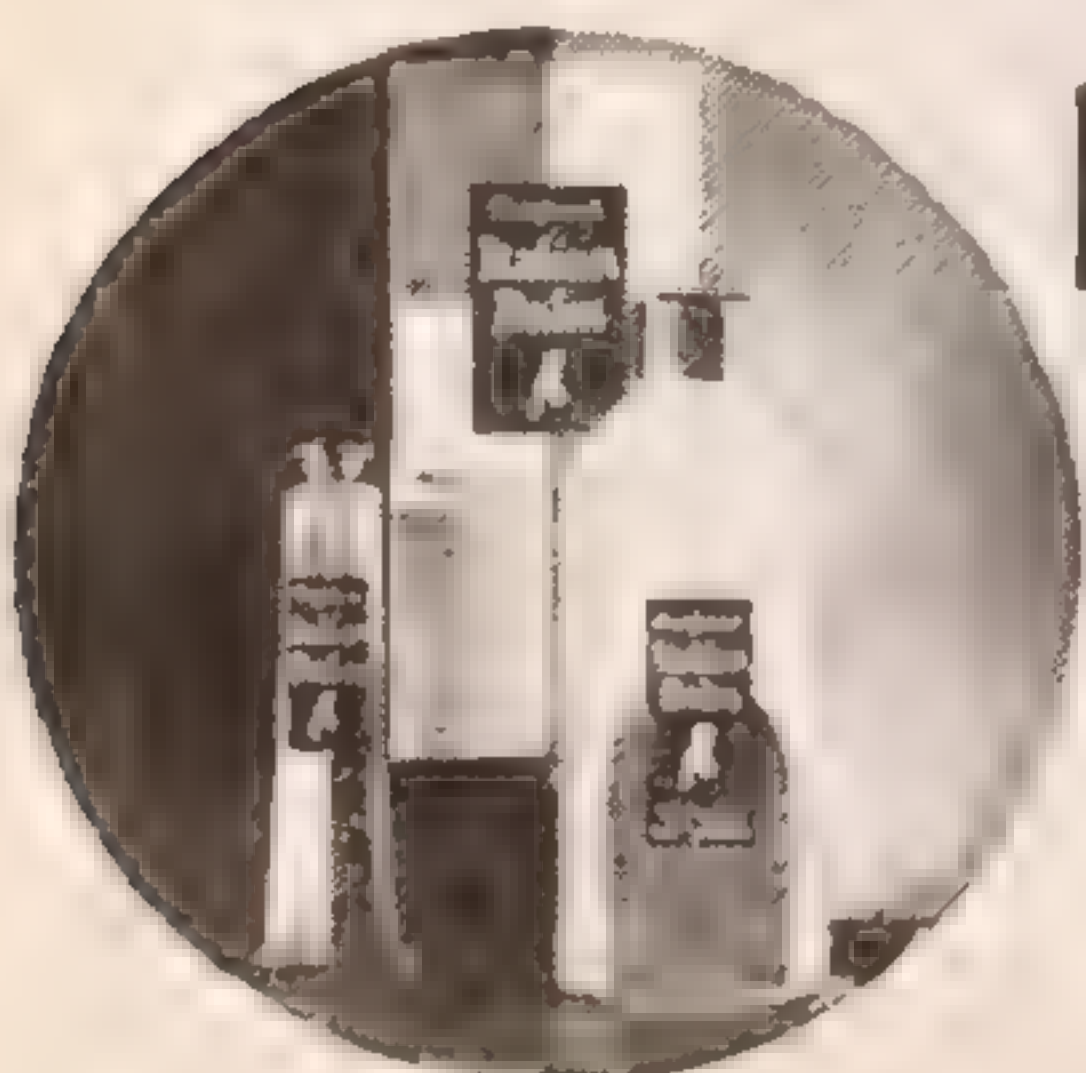
CAMPANA SALES COMPANY, BATAVIA, ILLINOIS
CAMPANA CORPORATION, TORONTO

Campana's

ITALIAN BALM

THE ORIGINAL
SKIN SOFTENER

Now—also in
tubes • 25¢



a long line, moved the S. S. "Mt. Shasta," doomed to the bombing by planes, which Husing was to describe. The planes roared overhead, swooped down. Heavy bombs whined through the air and burst like great thunder-claps. Clinging to the Schofield's rail, Husing described the action until it was over. But his personal danger had not finished.

The little vessel put about for port. In the middle of the night its boilers failed. Many on the crowded boat became ill. Accommodations and food were inadequate. Lights out and awaiting help, they were rammed by a Coast Guard vessel. Finally they were taken in tow.

Day found them nearing Fortress Monroe. Suddenly Ted noticed a great burst of water nearby. A heavy report reached his ears. Another geyser and another report. It was all too apparent what was happening. They were being mistaken by the fort for a towed target.

The tow vessel churned and thrashed. At a snail's pace they drew out of range. But the radio men were content. They had done their part. The show had gone on.

They do not regard themselves as brave or adventurous, these fellows. Yet the indisputable facts remain; they have dared flame and gunfire and ocean depths. But if the listeners have heard, these men of radio are satisfied.

It Pays to Be Natural

(Continued from page 37)

father's footsteps. When, as a mere child, he evinced signs of musical talent, they encouraged him in every way, feeling that a knowledge of music would be of great value to him in church work.

Whether he liked it or not, young Ed had to go to church three times a day. And he didn't like it. As he grew older, his entire education followed along religious lines.

He was sent to one theological school after another, never graduating from any. His irresistible love of fun and strong rebellion at any and every kind of restriction, made these formative years a painful recollection for all concerned.

His lack of application was tolerated by his professors, for the sake of his father, but never analyzed.

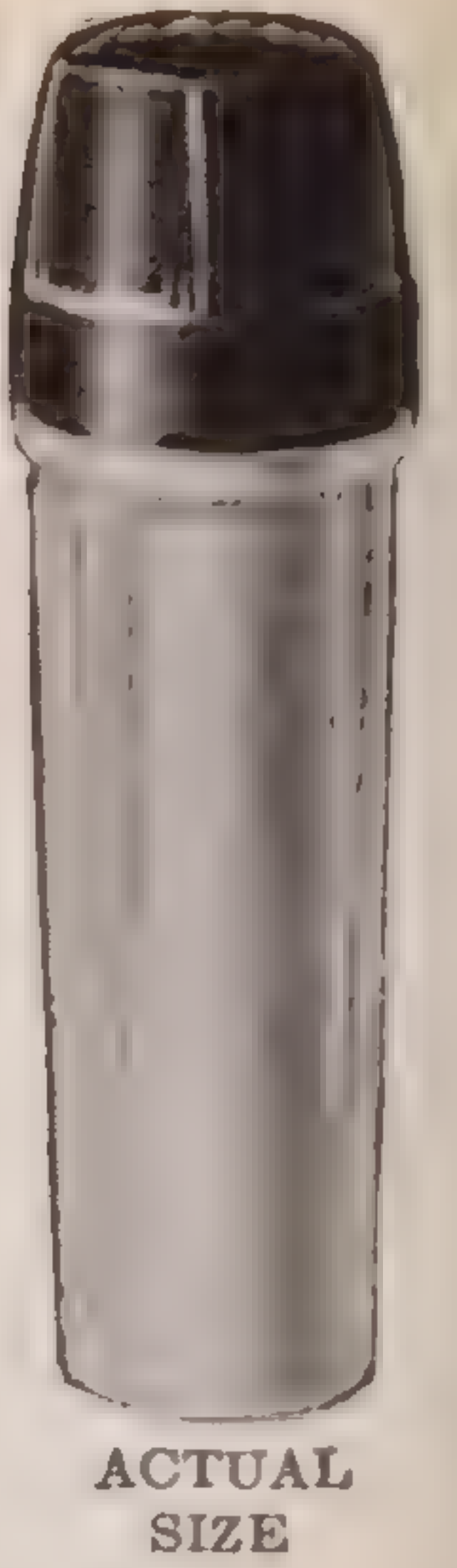
"I remember the last Commandment I broke. It was the Third," chuckled Ed reminiscently. "And that put an end to my budding ministerial career, and that of about a dozen of my fellow students. I'd always loved baseball, and I was a good pitcher, too. Only lost two games in seven years. How's that for a record?" he bragged.

"Go on, what happened?"

"Well, y'see it was a Sunday, and a bunch of us sneaked off to have a quiet little game unbeknownst to anybody.



Dainty Miss
**BE THRIFTY
TOO**



Here is a 'lipstick' deodorant that has *everything*. The purest and finest ingredients. Exquisite texture. Instant effectiveness . . . and a container that is the last word in daintiness and convenience.

And, most important, TEKÉRO lipstick deodorant has refused to follow a prevailing custom. *Refused to reduce the size of its 10¢ stick . . .* just now the favorite method of raising prices.

You'll be attracted at once by the generous size and smart beauty of TEKÉRO. Procure a package for your purse . . . or your dressing table.

If your favorite cosmetic counter hasn't yet been supplied, just clip and mail this coupon.

TEKÉRO, INC.

Dept. M-1

Empire State Building, New York City

I enclose 10¢ (coin or stamps) for one purse container package Tekéro Lipstick Deodorant, (actual size shown in picture.)

Name

Address

Town State

Tekéro

LIPSTICK DEODORANT

35¢ BUYS A DANDY CLUB PIN!

Write for FREE Catalog

Handsomely silver plated. Enamel in 1 or 2 colors. Any 3 or 4 letters and year. Doz Price \$3.50. In Sterling Silver or Gold Plate 50c ea; \$5.00. Doz. Oldest, largest makers. Money back guarantee. Get our big free catalog.

BASTIAN BROS. CO. 91 Boston Bldg., Rochester, N.Y.

300 Designs

Save 1/2 ON HOSIERY BILLS

Smart, thrifty women save mending by slipping these concealed footlets under or over their sheerest hose. Peds are a modern necessity in business, at home and for all sports. Peds give exceptional foot comfort. Buy Peds today at your favorite chain store or send 20c with correct stocking size to—RICHARD PAUL, Inc., Cooper Bldg., Dept. M2, Los Angeles, California.

peds
TRADE MARK REG.

Peds are made with snug-fitting elastic edges, ventilated non-slip heel.

20¢

But just like murder, baseball will out—and so were we. After being called on the carpet by the school authorities, whew-w-w-w—we wasn't students any longer. But no doubt, in my case, anyhow, theirs was the greater grief."

"WHAT did you do then?" I asked. "go home?"

"Not me," he chortled. "I made tracks in the other direction. I didn't crave to see my folks till they had time to cool off some. I bummed my way to Chicago and got a job in a honky-tonk nickelodeon in the stockyards district. It paid me all of six dollars a week, and I guess I got it because I was handier with my dukes than I was with my voice. I recall one night I was up on one of them high, narrow stages tryin' to sing an ulcerated song. A big bum directly under me, possibly fifteen feet from the piano, kept givin' me the razzberry."

"It seems they figured this was part o' the show in that district and they enjoyed the song, only because it gave them an opportunity to malign and mistreat the singer. I stood about all I could of it, an' then I jumped square across the piano, landin' in this fellow's lap. Inasmuch as one of my shoes came in contact with his head somewhere, the gentleman immediately passed out. I picked him up by his collar, dragged him up the aisle and threw him smack out in the gutter. Then I came back and sang my song without any further interruption. From that night on," Ed continued, "the management thought I was a great singer, and I played a sensational run of six months in that place."

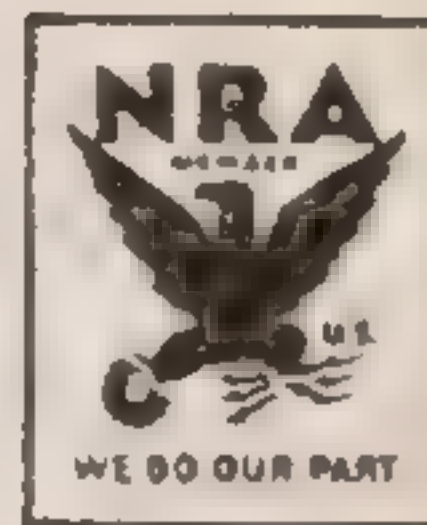
Afterward he sang in other movie houses, and then became in turn, an evangelistic song director and a vaudeville "single," playing the small time from the Middle West to the Pacific Coast. The net results of this latter experience were, to quote him literally, that he "damn near starved to death!"

The sheer, human loveliness of the man is one of the first qualities that registers with you when you hear Ed McConnell at the listening end of a radio. It's in his voice . . . warm, vibrant with genuine friendliness, the kind of voice that makes you know its owner has the sympathetic understanding of his fellowmen that can only be born of experience. Then when you see him, you understand why Ed is only his middle name and why the world has tagged him Smilin' Ed McConnell.

Ed has a record of accomplishment, which no other single performer on the air can duplicate, and receives as much remuneration for a single station broadcast as some of the ether's biggest stars receive for a hook-up performance. He has never failed to get phenomenal results for his sponsors and has never given an audition nor sought a sponsor. Ed claims that the only way he ever takes on a new product, is to investigate not only the product, but the company thoroughly. "Then, if they can sell me, I can sell the world!"

Ed McConnell looks upon his audience as his personal friends, he is

How to escape many colds altogether



New VICKS NOSE DROPS amazingly successful

ALREADY, millions of families have found the way to *fewer colds*, with this remarkable new preparation—Vicks Nose & Throat Drops—by the makers of Vicks VapoRub.

At that first stuffy, sneezy irritation, use Vicks Nose Drops. Promptly, gently, they soothe irritated membranes. They help keep nasal passages clear. They help Nature fight off the cold that

threatens before it gets a grip on you.

Especially designed for the nose and upper throat—*where 3 out of 4 colds start*—Vicks Nose Drops aid the functions provided by Nature to prevent and throw off colds.

You'll find Vicks Nose Drops most convenient. Easy to use, any time, any place. Keep a bottle handy, at home or at work, and escape many colds altogether.

To PREVENT
many colds
VICKS
NOSE DROPS



...To END a
cold sooner
VICKS
VAPORUB



Follow Vicks Plan

For Better CONTROL of Colds

Millions now have fewer colds—milder colds—shorter colds by following Vicks Plan. In extensive clinical tests, Vicks Plan has reduced remarkably the num-

ber and duration of colds—has cut the days sick because of colds *more than half!* Full details of Vicks Plan come in each Vicks package.

Now! BEAUTIFUL SHINING FLOORS with only 10 minutes work



NO RUBBING! NO POLISHING!

● Housewives all over the country are telling their friends about Glo-Coat, the marvelous, labor-saving floor polish. It works like a charm on linoleum, rubber tile, painted and varnished wood floors. You spread it over the surface like water with a cloth or long-handled applicator. You don't have to rub it in or polish it. Glo-Coat dries in less than 20 minutes with a bright polish that protects the floors from wear and makes them easy to clean.

Send coupon for a 10c trial size. Enough for a small kitchen or bathroom.



Name _____
Address _____
City _____ State _____

conscientious to the nth degree, and wouldn't dream of recommending anything he wouldn't want to purchase.

"The buyin' public is just plain folks like me," says he, "and I wouldn't want a man talkin' down to me or misleadin' me either, no siree!"

They tell a story at WLW of one night back in 1931 when Ed gave them quite a scare. The time for his broadcast was drawing close and McConnell was nowhere in sight. As he is a stickler for promptness, they immediately came to the conclusion that something had happened to him.

He rushed in at the last moment, haggard, pale, and obviously in a frenzy. There was no time to explain, but they didn't have long to wait. No sooner was Ed on the air, than he made a dramatic appeal for the prayers of his listeners. Mary Jane, his little girl was desperately ill, and it was evident to those listening in, that the big man was shaken to his very depths.

The baby passed her crisis while he was still broadcasting, but during the days following, his listeners conclusively proved their loyalty and love for him. Over one hundred thousand letters poured in.

McConnell's tastes are simple. He would rather be a country gentleman than anything in the world. He loves his home, which is in the outskirts of Cincinnati, and is devoted to his wife and little Mary Jane, who is now three.

ONE of the most vivid impressions he retains, is that of the restriction and poverty against which his parents were constantly struggling. As a boy, he vowed that he would never go through such penury and self-denial when he grew up. Nevertheless there were times when things were mighty tough. For instance, during his early days in radio. One of the most acute growing pains suffered by poor Ed was caused by the fact that so many requests came in for his photographs. As he put it, "I not only didn't have the money for pictures, I couldn't even buy stamps."

Finally he got his break, a commercial program at \$75 a broadcast.

"At that minute," reminisced the big fellow, "even Rockefeller didn't have a thing on me. As far as I was concerned, it was a fortune."

Now of course, things are entirely different. He makes plenty of money, but he does *not* do it at the expense of anybody else.

McConnell is something of a Lincoln, of the people and for them. He is a kindly, and surprisingly un-egotistical man. He uses few words, but he packs a verbal wallop of pith and wisdom which no amount of verbosity could match.

Unlike many successful professionals, Smilin' Ed McConnell isn't averse to admitting that he has made, and still makes, mistakes. "It's only human nature," he asserts philosophically. "Why, take f'instance, my brand o' English. Y'know, I can *break* English where no one else could even bend it. But darn it, they know what I mean and so do I, so I guess we'll keep on bein' good friends just the same."

Dye Your Dress Latest Fall Color this new easy way

Get Perfect Results

That favorite old frock of yours! Faded? Shabby? Then dye it a smart new color—any of the fall's fashionable shades!

Tired of drab slip covers...washed-out curtains...faded linens? Then "Rit" them sparkling new shades!

Now—a New Powder Wafer (No boiling necessary)

This wonderful new Instant Rit dissolves



instantly like lump sugar, and dyes perfect, absolutely fast colors even when used as tint. So easy, you simply can't have a failure! A special new ingredient prevents streaking and spotting...gives truer, even color than any other package dye.. lasts much longer. New concentrated Rit is more economical—dyes twice the amount of material.

Now you can match any color with Rit color combination chart. See it at your dealer's or write for free copy. See the Rit color card with its 33 smart fall colors at your dealer's. Use new Instant Rit for *everything* you'd like to have in a sparkling new color. For sale everywhere.

RIT PRODUCTS CORPORATION
1401 W. Jackson Blvd., Chicago



RIT DYES IN THE RINSE

NO BOILING NECESSARY

NO LONGER A SOAP

350 LITTLE BLUE BOOKS 5¢ EACH
Send postcard for our free catalogue. Thousands of bargains. Address: LITTLE BLUE BOOK CO., Catalogue Dept., Desk 150, GIRARD, KANSAS

\$3 EFFECT FOR 10¢
VIVANI
FACE POWDER
ROUGE
CREAMS
LOTIONS

Stay Sweet with HUSH
Cream DEODORANT
PREVENTS ALL BODY ODORS
Quick and easy to use... Absolutely pure, cooling and soothing—non-irritating. FOR UNDERARM PERSPIRATION. If your favorite toilet goods counter cannot supply you, write for handbag size, 10c, enclosing stamps or coin. 10c SIZE AT MOST 10c STORES
25¢ 50¢
HUSH! CODE 16 Market St. Philadelphia

Programs Day by Day

(Continued from page 66)

- 9:00 (1/4)—**MORNING DEVOTIONS**, chorus and organ. WJZ, WBAL, WMAQ, WJR, WHAM, KSO, KOIL, WREN, WRC, WGAR, WWNC, WRVA, WPTF, WIS, WJAX, WIOD, WFLA, KSTP, KFJR, WJDX, WSMB, KVOO, WKY, KPRC, KTBS, WCKY, KWCR.
- 9:15 (1/4)—**GOLDY AND DUSTY AND THE SILVER DUST TWINS**. WABC, WOKO, WGR, WDR, WCAU-W3XAU, WJAS, WFBL, WHP, WHEC, WWVA, WORC.
- 9:30 (1/2)—**CHEERIO**. Inspirational talk and music. WFAF, WTAG, WEEL, WJAR, WCSH, WRC, WFB, WGY, WBEN, WTAM, WCAE, WWJ, WLW, KSD, WOW, WDAF, CFCE, WRVA, WPTF, WIS, WWNC, WJAX, WIOD, WFLA, KFJR, WSM, KPRC, WOAI, WKY, KTBS, WSMB, WAPI, WSB, WJDX, WMC, CRCT.
- 9:45 (1/4)—**MYSTERY CHEF**. WABC, WCAU, WEAN, WJAS, WKBW, WNAC, WADC, WCAO, WFBL, WSPD.
- 10:00 (1/4)—**BREEN AND DE ROSE**, vocal and instrumental duo. WFAF, WRC, WGY, WCAE, WWJ, WEEL, WFB, WBEN, WFI, WTIC, WCSH, WTAM, WTAG, WJAR, WSAI, WMAQ, KSD, WOW, WDAF.
- 10:15 (1/4)—**IDA BAILEY ALLEN**. Radio Home Makers. WABC, WADC, WOKO, WCAO, WAAB, KMOX, CKLW, WFBM, WDSU, WJAS, WFBL, WSPD, WJSV, WQAM, WDBO, WGST, WBRC, WBT, WDOD, KFOR, KRLD, KLZ, WTAQ, WLBW, WBIG, WHP, KFAB, WREC, WODX, WSFA, WLAC, WTAR, WMBG, WDBJ, WHEC, KTSA, WSBT, WMT, WWVA, WSJS, WACO, WORC.
- 10:15 (1/4)—**CLARA, LU 'N' EM**, gossip. WJZ, WBAL, WBZ, WBZA, KDKA, WGAR, KDYL, WJR, WCKY, KWK, WREN, KOIL, WTMJ, WIBA, WEBC, WDAY, KFJR, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WSMB, WJDX, KVOO, KPRC, WOAI, WKY, KOA, WHAM, WFAA, WGN, KSTP.
- 10:30 (1/4)—**TODAY'S CHILDREN**. Dramatic sketch. WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, WJR, KWCR, WJDX, KOA, WMC, WREN, KOIL, KSO, WWNC, WFLA, WIBA, WSM, WSB, WAPI, WBAP, KPRC, KTBS, WOAI, WGAR.
- 10:30 (1/4)—**THE HAPPY RAMBLER**. Irving Kaufman, Lucy G. Allen; piano duo. WFAF, WTIC, WTAG, WEEL, WJAR, WCSH.
- 10:45 (1/4)—**Walter Scanlon, Marcella Shields**; piano team; Jane Ellison, food talk. WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WGAR, WJR, WLW, WCKY, KYW, WENR, WLS, KWK, KWCR, KSO, KOIL, WREN, WTMJ, KSTP, WEBC, KVOO, WKY, KPRC, KTHS, WOAI, WSM, WMC, WSB, WAPI, WSMB, KOA, KDYL.
- 11:15 (1/4)—**FRANCES LEE BARTON**. WFAF, WTIC, WTAG, WLIT, WRC, WGY, WBEN, WCAE, WWJ, KSD, WOC, WHO, WDAF, WEEL, WMAQ, WTMJ, KSTP, WEBC, WSM, WMC, WSB, WAPI, WSMB, KTHS, KVOO, KPRC, KTBS, WKY, WTAM, WCSH, WBAP, WJAR, WFB, WOAI, WLW, WOW.
- 12:00 Noon (1/4)—**GENE ARNOLD AND THE COMMODORES**. WJZ, WBAL, WMAL, WSYR, WGAR, WENR, KWK, KWCR, KSO, WREN, WHAM, KDKA, WCKY, WJR, WBZ, WBZA, KHQ, WBAP, KPRC, WOAI, KOA, KDYL, KGO, KFI, KGW, KOMO.
- 12:00 (1/4)—**VOICE OF EXPERIENCE**. WABC, WAAB, WCAU, WDR, WEAN, WJAS, WKBW, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WHAS.
- 12:30 P. M. (1)—**NATIONAL FARM AND HOME HOUR**. WJZ, WBAL, WBZ, WBZA, WHAM, WJR, KYW, WLW, WCKY, KWK, KWCR, WREN, KOIL, WOC, WHO, WOW, WWNC, WIS, WJAX, WIOD, WFLA, WDAF, WRVA, WIBA, KSTP, WEBC, KFJR, WSM, WSB, WAPI, WJDX, WMC, WSMB, KVOO, WKY, KPRC, WOAI, KTBS, KTHS, KOA, WGAR, WPTF, WFAA, WDAY, WSYR, KDKA, WRC.
- 2:00 (1/2)—**ANN LEAF**, organ. WABC, WADC, WOKO, WCAO, WNAC, WJSV, CKLW, WDR, WFBM, WHAS, WCAU, W3XAU, WJAS, WEAN, WFBL, WSPD, WQAM, WDBO, WGST, WBRC, WICC, WBT, WDOD, KLZ, WACO, KFOR, WTAQ, WLBW, WBIG, WHP, KTRH, WFAA, WREC, WISN, WCCO, WODX, WDSU, WSFA, WLAC, WTAR, WMBG, WDBJ, KSL, KTSA, WTOC, WSBT, WLBW, WMT, WWVA, KFJ, WSJS, WORC, WBBM, WDAE.

(Continued on page 79)



Kleinert's DRESS SHIELDS

are guaranteed to protect your dress
under all circumstances • • •

Excitement, over-heated rooms, any intense emotion instantly increases under-arm moisture—even in the *coolest* weather.

In all such emergencies, you can rely on Kleinert's dress shields to prevent fading and friction and to lengthen the life of your frock by protect-

ing it adequately at the point of greatest wear.

For guaranteed satisfaction insist on "Kleinert's"—it's true economy not to risk disappointment with inferior substitutes when 25¢ will buy real Kleinert's dress shields in the store where you purchased this magazine.

Kleinert's
T. M. REG. U. S. PAT. OFF.

GUARANTEED DRESS SHIELDS

as low as 25¢ a pair



REDUCE
 WAIST AND HIPS
3 INCHES IN 10 DAYS
 OR
 ... it won't cost you one cent!



TEST... the
PERFOLASTIC GIRDLE
 ... at our expense!

"**I** REDUCED MY HIPS 9 INCHES," writes Miss Jean Healy. ... "I reduced from 43 inches to 34½ inches" ... writes Miss Brian.

• So many of our customers are delighted with the wonderful results obtained with this Perforated Rubber Reducing Girdle that we want you to try it for 10 days at our expense!

Massage-Like Action Reduces Quickly!

• The Girdle may be worn next to the body with perfect safety for it is ventilated to allow the skin to breathe. It works constantly while you walk, work, or sit ... its massage-like action gently but persistently eliminating fat with every move you make.

Don't Wait Any Longer ... Act Today

• You can prove to yourself quickly and definitely in 10 days whether or not this very efficient girdle will reduce your waist and hips **THREE INCHES!** You do not need to risk one penny ... try it for 10 days ... at no cost!

THE COUPON BRINGS YOU FREE BOOKLET AND SAMPLE OF THE VENTILATED PERFOLASTIC RUBBER

SEND FOR TEN DAY FREE TRIAL OFFER!

PERFOLASTIC, Inc.
 Dept. 5311, 41 EAST 42nd ST., New York, N. Y.

Please send me FREE BOOKLET describing and illustrating the new Perfolastic Reducing Girdle, also sample of perforated Rubber and particulars of your 10-DAY FREE TRIAL OFFER.

Name _____

Address _____

City _____ State _____

Use Coupon or Send Name and Address on Penny Post Card

Your Radio Corner

(Continued from page 49)

in the owner's automobile, for one year from date of installation. This insurance is issued by the Phoenix Insurance Company of Hartford, Conn. Now if that company protected the owner from static and overloaded commercialism, I'd call it perfect.

Tedious "fishings" for weak, distant stations are eliminated in the new Z-13 Round-the-World Receiver, says the Silver-Marshall Manufacturing Company, the manufacturers.

Instant location of even the weakest stations is claimed for this set by means of an electron-coupled heterodyne oscillator stage. This supplies a "beat-note," allowing the receiver to be tuned to the zero position, which is the exact point for best reception. A push button control facilitates use of this note for the tuning operation. Releasing the button stops the heterodyne signal.

PHILCO is now bragging about its great 16-X. It has a range of the air waves from 13 to 575 meters, inclined sounding board, balanced power "Class A" Audio System giving up to 15 watts output, a dual ratio tuning system which provides a tuning ratio of 60 to 1 which makes exact tuning of short wave stations simple and easy.

Here's a swell Zenith set I saw the other day—the Challenger Model 706. It's a 6-tube advance type AC superheterodyne circuit. The entire cabinet is of solid walnut construction with a beautifully figured butt walnut panel. The size is 8½ inches high, 15¼ inches wide and 7½ inches deep.

Another small set that looks good to me is Model J-72 of the General Electric. With seven tubes, full size dynamic speaker, it makes a fine set.

If you want to go into big money, then look at General Electric's Model J-109. This is an automatic phonograph, combined with a 10-tube superheterodyne. It plays standard or long-playing records. And there's a studio type microphone for home recording. The cabinet is early English and stands 46 inches high. \$269.50.

Atwater Kent presents Model 627 Compact. Here is a 7-tube compact set that is remarkable in tonal quality. It has many big set features, such as 4-gang condenser—range switch—full-toned electro-dynamic speaker and 3-point tone control. \$53.90, complete with tubes, is the price asked.

RCA Victor has on demonstration its Radio-Fonograf, a 5-tube superheterodyne with the all electric fonograf unit playing standard or long-playing records. If you want to see this set, call for Model RE-40 and expect to pay about \$49.95.

So you see the radio people are doing their best to make it possible for you to get air entertainment in its fullest form. Now that both the networks are strutting around with the biggest array of talent in years, the importance of a good receiving set cannot be over-estimated.

RETAIN THE

Natural
Beauty
 OF
YOUR SKIN!



HAVE you looked at your complexion lately? Really *looked* at it?... Is it soft, smooth and clear? Or is it a little coarse, a little rough? Autumn days play havoc with your skin. Dry air and harsh winds exhaust its natural oils. Cause your face to become lined and old-looking. Begin today to use **OUTDOOR GIRL** Face Powder. Its unique *Olive Oil* base gives the skin the moisture it needs to remain soft, firm and youthful. Yet **OUTDOOR GIRL** is fluffy-dry. It doesn't "cake" or clog the pores.

In 7 smart shades to blend with any complexion. At leading drug, department and chain stores—50c, 25c, 10c. Mail the coupon for generous samples.

OUTDOOR GIRL
OLIVE OIL FACE POWDER

CRYSTAL CORPORATION, DEPT. 50K
 WILLIS AVENUE, NEW YORK CITY

I enclose 10c to cover postage and handling. Please send me your **OUTDOOR GIRL** "Week-end Beauty Kit" containing liberal trial packages of Olive Oil Face Powder—Lightex Face Powder—Olive Oil Cream—Liquefying Cleansing Cream and Lip-and-Cheek Rouge.

NAME _____

ADDRESS _____

CITY _____ STATE _____

FADED GRAY HAIR

Women, men, girls with faded, gray, streaked hair, shampoo and color your hair at the same time with my new French discovery—"SHAMPO-KOLOR." No fuss or muss. Takes only a few minutes to merely shampoo into your hair any natural shade with "SHAMPO-KOLOR." No "dye" look, but a lovely natural, most lasting color; unaffected by washing or permanent waving. Free Booklet. Monsieur L. P. Valligny, Dept. 39, 23 W. 30th St., New York City.

NURSES ATTENDANTS, OTHERS
 seeking positions in hospitals, sanitariums and institutions, all parts of United States and Canada. Send stamp.
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Programs Day by Day

(Continued from page 77)

- 2:30 (1/4)—**DON ROSS**, Baritone. WABC, WNAC, WGR, WBBM, WKRC, WHK, CKLW, WFBM, KMBC, WCAU-W3XAU, WJAS, KMOX, WFBM, WJSV, WGST, WLBZ, WBRC, WBT, KFAB, KLRA, WREC, WCCO, WDSU, WTAR, KOMA, WMBG, KTSB, WTOC, WMT, KFH, KSCJ, WISN.
- 2:45 (1/4)—**HAPPY JACK**. Jack Turner, specialty songs and patter. WJZ, WBZ, WBZA, KYW, WBAL, WJAR, KWCR, WREN, KDYL, KOIL, WMAL, WHAM, WJR, WCKY, KSO, KOA, KPO, KWK.
- 3:00 (1/4) **BETTY AND BOB**. Dramatic sketch. WJZ, WBZ, WBZA, WBAL, KAKA, WLS, WLW, WJAR, WHAM, WJR, KWK, KOIL.
- 3:30 (1/2)—**WOMAN'S RADIO REVIEW**. Claudine MacDonald, guest artist and speakers. WEA, WTAG, WJAR, WGY, WTAM, WSAI, WFBR, KSD, WFI, WRC, WCAE, WOC, WHO, WOW, WWJ, WDAF, WCSH.
- 4:00 (1/4)—**DON ROSS**. Baritone. KERN, KMJ, KHJ, KOIN, KFBK, KGB, KPRC, KDB, KOL, KFPY, KWG, KVI, KLZ, KSL.
- 4:45 (1/4)—**THE LADY NEXT DOOR**. Children's program. WEA, WTAG, WJAR, WTAM, KSD, WFBR, WOC, WHO, WCSH, WRC, WGY, WDAF, WWJ, WOW, WLIT, WEEL.
- 5:00 (1/4)—**SKIPPY**. WABC, WNAC, WGR, WDR, WCAU-W3XAU, WEAN. (See also 6:00 P. M.)
- 5:30 (1/4)—**JACK ARMSTRONG**. All American Boy. Children's program. WABC, WNAC, WGR, WDR, WCAU-W3XAU, WEAN. (See also 6:30 P. M.)
- 5:45 (1/4)—**LITTLE ORPHAN ANNIE**. Childhood playlet. WJZ, WBAL, WBZ, WBZA, CFCF, KDKA, CRCT.
- 6:00 (1/2)—**VIENNESE INSTRUMENTAL ENSEMBLE**. WEA, WMAQ, WCAE, KSD, WOC, WHO, WDAF, CRCT, WRVA, WIS, WJAX, WIOD, WIBA, WEBC, WDAY, KFJR, WSB, WMC, WJDX, WSMB, WKY, KVOO, KPRC, KTBS, WOAI, KOA, KDYL, KPO, (WJAR, WBEN, KTSP, WAPI on 6:15), (WRC, WSAI, WOW, WFAA off 6:15), WTAG, WCSH, WTAM, WWJ.
- 6:00 (1/4)—**BUCK ROGERS in 25th Century**. Dramatic Sketch. WABC, WCAU, WDR, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WBT, WCAO, WHK, WJSV, CKLW.
- 6:00 (1/4)—**SKIPPY**. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.
- 6:15 (1/4)—**HECKER H-O CHILDREN'S PROGRAM**. WABC, WCAU, WDR, WEAN, WGR, WLBZ, WOKO, WORC, WNAC, WMAS, WFBM, WHEC, WHK.
- 6:30 (1/4)—**OLD SONGS OF THE CHURCH**. Chorus and organ. WJZ, WSYR, KSO, KWK, KWCR, WBAL, WBZ, WBZA, WJAR.
- 6:30 (5 min.)—**JOHN B. KENNEDY**. Talk. WEA, WTAG, WMAQ, WDAF, WIS, WSB, WJNC, WIBA, KFJR, KSD, KTBS, KOA, WAPI, WOAI, WSAI, WGY, KPO, WTAM, WOC, WHO, KVOO, WDAY, WJDX, KPRC, KTBS, WMC, WSMB, WFI, WFBR, WRC.
- 6:30 (1/4)—**SHELL FOOTBALL REPORTER**. Eddie Dooley. WABC, WCAU, WDR, WEAN, WHP, WJAS, WKBW, WLBZ, WOKO, WORC, WNAC, WBIG, WBT, WCAO, WDBJ, WFBM, WFEA, WHEC, WJSV, WMBG, WTAR.
- 6:30 (1/4)—**JACK ARMSTRONG**. All American Boy. Children's program. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.
- 6:45 (1/4)—**LOWELL THOMAS**. News. WJZ, WBAL, WBZ, WBZA, WJR, WSYR, KAKA, WJAR, WLW, CRCT, WHAM, WJAX, WIOD, WFLA.
- 7:00 (1/4)—**AMOS 'N' ANDY**. WJZ, WMAL, CRCT, WRVA, WPTF, WIOD, WBAL, WBZ, WBZA, KDKA, WLW, WFLA, WJAR. (See also 11:00 P. M.)
- 7:15 (1/4)—**OLGA, COUNTESS ALBANI**, soprano; Katzman's orch. WEA, WJAR, WMAQ, WDAF, WOC, WHO, WSAI, KTBS, KOA, KOMO, WCKY, KSD, WTAG, WCSH, WBEN, WFI, WSAI.
- 7:15 (1/4)—**"JUST PLAIN BILL"**. Serial sketch. WABC, WAAB, WCAU, WKBW, CFRB, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO.
- 7:15—**BABY ROSE MARIE**. WJZ, WBZ, WBZA, WBAL, WMAL, WSYR, KDKA.
- 7:15 (1/4)—**"JUST PLAIN BILL"**. Serial sketch. WABC, WAAB, WCAU, WKBW, CFRB, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO.
- 7:30 (1/4)—**LUM AND ABNER**. WEA, WBEN, WGY, WFBR, WTAG, WRC, WTAM, WEEL, WJAR, WCSH.

(Continued on page 81)

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Pacquin Laboratories Corporation, New York

Bend Down, Sister!

(Continued from page 57)

THROUGH all these busy years, he seldom has missed a broadcast. Once he was operated upon for appendicitis. Of course that kept him away for a while. Then there was a death in his family which interrupted his schedule for a few days. Otherwise, he is there bright and early, never has been late.

In the studio during a broadcast are usually just three people—Mr. Bagley, the pianist, and the announcer who also acts as an engineer. But it takes from eight to sixteen people to handle the clerical work which these broadcasts demand. That clerical work includes answering mail and sending out thousands of pamphlets.

Once each year, he breakfasts with all the announcers and engineers who get up and handle his broadcasts through the various stations. In May, in eight different cities, eight different staffs of men sit down in eight different hotel dining-rooms for a Bagley breakfast. It follows his sunrise broadcast and all the men who have worked with him are present. And Mr. Bagley, who eats with the New York City group, pays the eight food checks.

Only twice have his broadcasts ever been interrupted. Once was when Gov. Ely of Massachusetts fired a gun in his state to broadcast the sound around the world. But that only took a minute. The other occasion was when Charles Lindbergh landed in Paris after his heroic flight. Bagley's exercises were interrupted by the bulletin that brought the news to American listeners.

Here's something that you may think a bit odd. In 1926 a New York daily newspaper conducted a radio popularity contest. Who do you think won? Rudy Vallee? Russ Columbo? Harry Horlick? Harry Reser? Or some of the others of the older broadcasters on the air? Well, Dr. Bagley was third.

Art, as he is known by his intimates, is the whole show on his broadcast. He does the talking, goes through the exercises, does most of his own announcing and is his own sound effects engineer. All kinds of little toys are on his table. It looks like a child's nursery. But every one of those common-place toys produces some noise essential to the broadcast—everything from roosters crowing to the song of the Goofus bird.

Now that bird is a whopper. It's Bagley's own creation. Here is the way he described the bird to me: "It has the head of an elephant, the body of a camel and the tail of an ostrich. It also flies backwards to keep the dust out of its eyes." Depend upon Bagley to create something of that sort to liven up his sleepy listeners.

When the hour ends, four chimes in the studio strike simultaneously with the big clock in the Tower overlooking New York's midtown section and announce to the network that Mr. Bagley has added another day to his record.

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Programs Day by Day

(Continued from page 79)

- 30 (1/4)—BUCK ROGERS in 25th Century. Dramatic Sketch. WKRC, WBBM, KMOX, WCCO, WFBM, WHAS.
- 30—CIRCUS DAYS. Dramatic sketch. WJZ and a blue network.
- 45 (1/4)—BOAKE CARTER. News. WABC, WCAO, WNAC, WGR, WBBM, WHK, CKLW, WCAU-W3XAU, WJAS, WBT, WJSV.
- 45 (1/4)—THE GOLDBERGS. Comedy sketch. WEA, WTAG, WEEI, WJAR, WCSH, WFI, WFB, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WENR, WOW, WDAF.
- 6:00 (1)—FLEISCHMANN HOUR. Rudy Vallee Orch.; guest artists. WEA, WTAG, WEEI, WCSH, WFI, WFB, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WMAQ, KSD, WOC, KDYL, WDAF, WHO, WOW, CRCT, CFCE, KSTP, WEBC, WDAY, WSM, WIOD, WJAX, WFLA, WMC, WAPI, WJDX, WJAR, WRVA, WSMB, WOAL, WKY, KOA, KFI, KGO, KGW, KOMO, WBAP, (WTMJ on 8:30) (KTHS off 8:30) WPTF, KVOO, WLW, WSB, KTAR, KFJR, KHQ, KPRC.
- 6:00 (1/2)—CAPTAIN DIAMOND'S ADVENTURES. Dramatic Sea Story. WJZ, WBZ, WBZA, KDKA.
- 7:15 (1/4)—SINGIN' SAM. WABC, WCAU, WDRC, WEAN, WGR, WJAS, WOKO, WNAC, WADC, WCAO, WFB, WHK, WJSV, WKRC, WSPD, CKLW, KMBC, KMOX, WCCO, WFBM, WGN.
- 8:30 (1/4)—ADVENTURES IN HEALTH. Dramatized Health Talk with Dr. Herman Bundesen. (Starts Sept. 7th.) WJZ, KDKA, WBZ, WBZA, WBAL, WHAM, WJR, WLS, KOIL, KSO, KWK, WREN.
- 9:00 (1)—CAPTAIN HENRY'S MAXWELL HOUSE SHOW BOAT. Charles Winninger; Lanny Ross, tenor; Annette Hanshaw, blues singer; Muriel Wilson, soprano; Molasses 'n' January; Don Voorhees' Show Boat Band. WEA, WTAG, WEEI, WJAR, WCSH, WFI, WFB, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WMAQ, KSD, WOC, WHO, WOW, WDAF, WTMJ, WRVA, WWNC, WIS, WJAX, WIOD, WFLA, WJDX, WMC, WSB, WAPI, WSMB, KTBS, WKY, KPRC, WOAL, WSM, WBAP, WCKY, KSTP.
- 9:00 (1/2)—DEATH VALLEY DAYS. Dramatic program with Tim Frawley, Joseph Bell, Edwin W. Whitney, the Lonesome Cowboy; Joseph Bonime orch. WJZ, WBZ, WBZA, WJR, WLW, WLS, KOIL, WREN, KDKA, WBAL, WHAM, WGAR, KWK.
- 9:00 (1/2)—PRESENTING MARK WARROW. Vera Van, contralto. WABC, WADC, WOKO, WNAC, WKBW, CKOK, WDRC, KMBC, WHAS, WCAU-W3XAU, WJAS, WEAN, WSPD, WJPD, WJSV, WQAM, WDBO, WDAE, WGST, WLBZ, WBRC, WICC, WBT, WDOD, KVOR, WCAH, KLZ, WTAQ, WLBW, WBIG, WHP, KFAB, KLRA, WFEA, WISN, WSFA, WLAC, WDSU, WTAR, KOMA, WMBG, WDBG, WDBJ, WHEC, KSL, KTSA, WTOC, WSBT, WIBW, CFRB, WACO, WMT, WWVA, KFH, WSJS, WORC, WKBN.
- 10:00 (1)—PAUL WHITEMAN ORCH.; Al Jolson, comedian; Deems Taylor, master of ceremonies; soloists. WEA, WBEN, WCAE, WCSH, WEEI, WFI, WGY, WJAR, WTAG, WFB, WFLA, WIOD, WIS, WJAX, WLW, WPTF, WRC, WRVA, WTAM, WWJ, WWNC, WMAQ, KFJR, KPRC, KSD, KSTP, KTBS, KTHS, WAPI, WBAP, WDAF, WDAY, WEBC, WHO, WIBA, WJDX, WKY, WMC, WOAL, WOC, WOW, WSB, WSMB, WTMJ, KDYL, KOA, KFI, KGO, KGW, KHQ, KOMO.
- 10:30 (1/4)—TED HUSING, LEON BELASCO ORCH. WABC, WADC, WOKO, WCAO, WAAB, WKBW, WBBM, WKRC, WHK, WOWO, WDRC, KMBC, WCAU-W3XAU, WJAS, WEAN, WJSV, WGST, WBRC, WBT, WCAH, KLZ, WCCO, WLAC, KOMA, KTSA, WIBW, WMT, KFH, KSCJ.
- 11:00 (1/4)—AMOS 'N' ANDY. WMAQ, WENR, KWK, WREN, WDAF, KOIL, WTMJ, WSMB, KSTP, WSM, WMC, WSB, WHAM, KTHS, KPRC, WOAL, WKY, KOA, WCKY, KDYL, KGO, KFI, KGW, KOMO, KHQ, WJR, WBAP.
- 11:15 (1/4)—LUM AND ABNER. WENR, KSD, WOC, WHO, WTMJ, WKBF.
- 12:00 A. M. (1)—CAPTAIN HENRY'S MAXWELL HOUSE SHOW BOAT. Charles Winninger; Lanny Ross, tenor; Annette Hanshaw, blues singer; Muriel Wilson, soprano; Molasses 'n' January; Don Voorhees' Show Boat Band. KOA, KDYL, KGO, KFI, KGW, KOMO, KHQ, KFSD, KTAR.

(Continued on page 83)

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TIMES have changed. So I have opinions. Fashionable women no longer believe it is necessary to pay high prices for high quality beauty aids. Faoen has brought about this change. Scientific tests have absolutely proven that Faoen Lip Stick, Rouges and Face Powder equal the quality of brands costing \$1 or more. Yet Faoen Beauty Aids are only 10¢. They open a new common-sense era in smartness and cosmetic-values!

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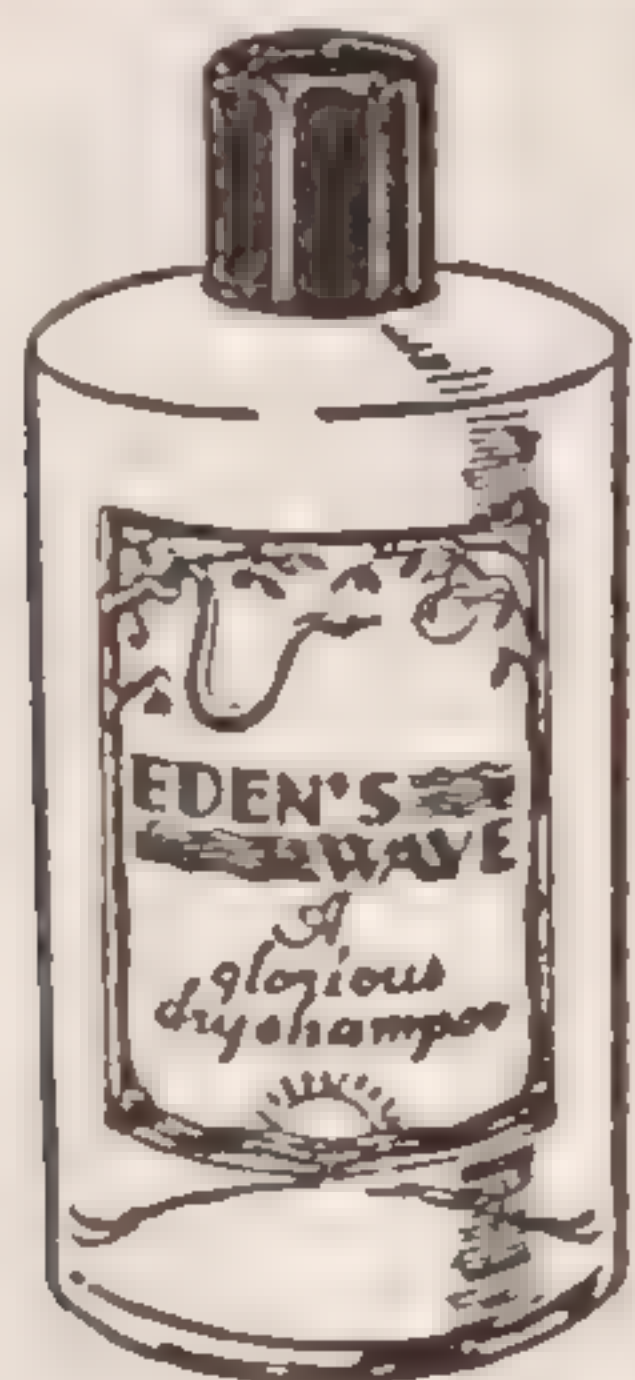
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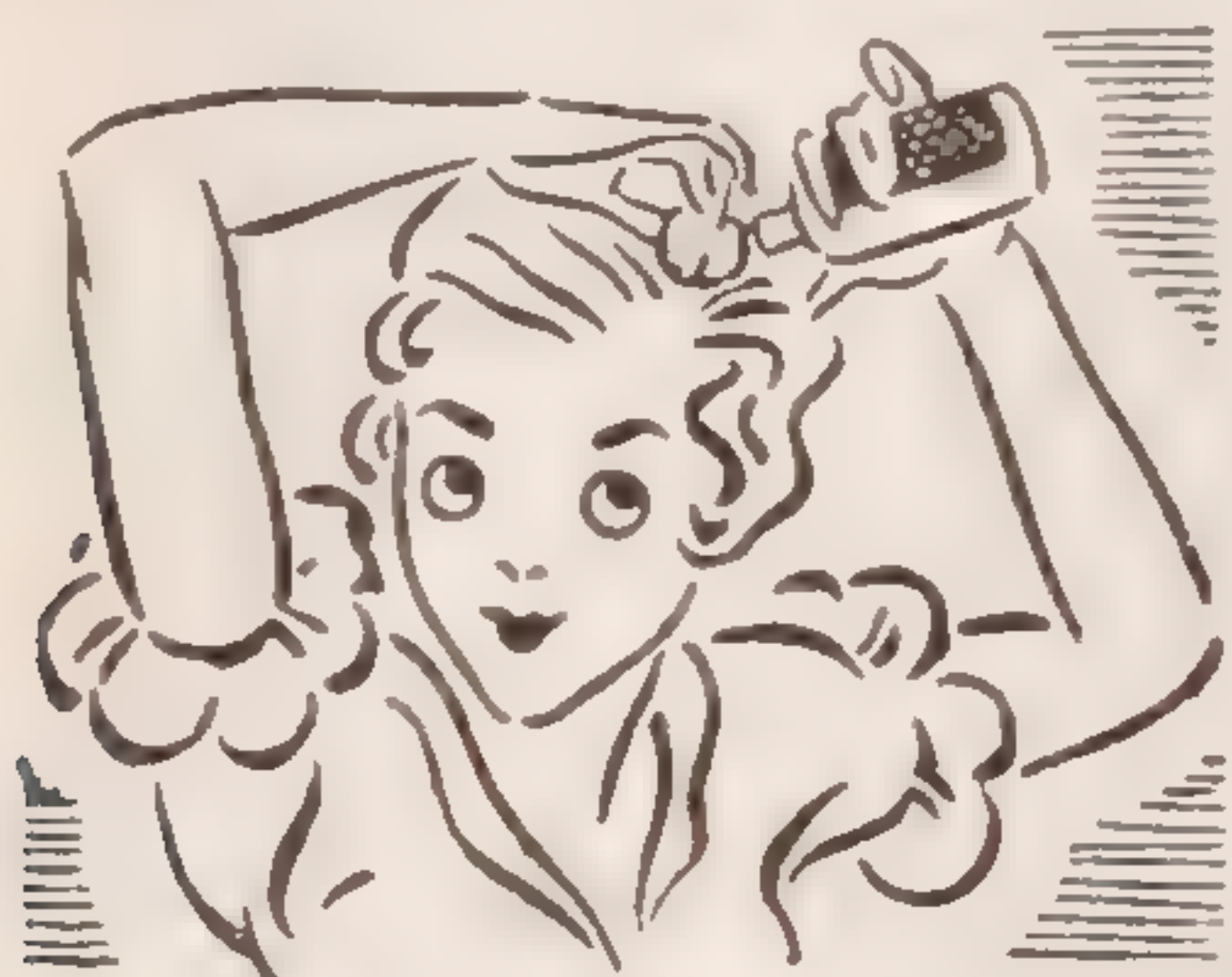
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Milton Cross' Ordeal

(Continued from page 29)

set-building, obliged them, and he was asked to stay and become a regular member of the staff.

In those early hit-or-miss years of broadcasting, Milt Cross worked his head off. He announced, he sang, he wrote continuity, he took acting parts. Later, when radio became more departmentalized he was able to settle down to his work as announcer.

The Crosses took a plain, unpretentious house in the residential section of Brooklyn, far from the hectic whirl of Manhattan. They acquired a country place on Long Island, where they spent their summers.

Eight years ago Lillian was born. She had her father's blue eyes, and, it developed later, her father's talent for singing.

Milt Cross had two children's programs which he enjoyed immensely. One was a nursery rhyme broadcast on Tuesday afternoons, and the other was the Sunday morning children's hour on which he acted as master of ceremonies.

Lillian liked to listen to this hour, and at last her father brought her to the studio one Sunday to sing over the air. Both her voice and her personality impressed those who heard her. The people around the studio became interested in her. Up to that time only a few of them knew that Milt Cross had a daughter, so reticent was he about his personal life.

She sang several times after that. In her, Milt Cross renewed his own interest in singing. As you know, if you have heard him sing over the air, Cross has a fine tenor voice. At the time he went over to Newark to sing over WJZ, he was well on his way to becoming an outstanding artist. But as he went on in radio, he became especially noted as an announcer for musical programs. His musical education and training stood him in good stead here. But gradually his work as an announcer began to overshadow the other phases of his radio activity.

BUT there seemed to be good reason for hoping that in Lillian he might yet see his own early promise as a singer fulfilled.

It was no mere parental pride which formed the basis for this belief. Others who heard her voice were struck at once by its quality.

Then one night last spring, Lillian was suddenly stricken with appendicitis. She was rushed to a hospital and an emergency operation was performed. But blood poisoning set in. Then the long ordeal began.

For weeks she wavered between life and death. Her father only left her bedside long enough to go to the studio and then hurried right back again.

Blood transfusions became necessary. Fortunately, Milt Cross is a big, full-bodied man, well over six feet tall and weighing better than two hundred pounds.

During those hard weeks he gave no less than seven transfusions of his own blood in an effort to save her.

All this time, scarcely any of the people at the studio suspected what he was going through. They noticed that the big, smiling announcer, usually so jolly and full of fun, seemed saddened and subdued. That was all.

Pat Kelly, chief of the announcing staff, knew. He had to be told so that he could arrange for a standby announcer to take over Milt Cross's programs when Cross had to be at the hospital. Perhaps you wondered why you did not hear his familiar voice announcing his musical programs. But never once, even in the darkest moments, did he miss his Sunday morning children's hour, nor his Tuesday nursery rhyme broadcast.

No one knew what he was going through, for he refused to burden anyone with his troubles. He still had a smile and a cheery word for everyone. He never complained, never murmured although there were times, especially on the children's hour, when it was all he could do to keep the necessary tranquillity in his voice during the broadcast. It must have taken a very special kind of quiet heroism to be able to do it at all.

Then in the end, the little girl died.

BUT the next Sunday morning, Milt Cross was there on the children's hour, introducing the youthful artists as usual.

Friends, knowing how hard it was for him, urged him to give up his children's broadcasts. But he replied that he could not do it, that to give up these hours that he loved so much would only make it all the harder for him.

That Sunday morning program was as hard as anything he had gone through. Once or twice his voice broke and he thought he couldn't finish. But now he is glad he did.

He said that he and Mrs. Cross would never have been able to get through those dark hours at all had it not been for the wonderful sympathy and consolation of Dr. S. Parkes Cadman, with whom Cross had been associated on one of the broadcasts.

Every morning, a long, helpful letter from Dr. Cadman was delivered to them at the house. He put aside everything else in order to be with them during the last rites. It was his spiritual counsel that brought them through.

Milt Cross still carries on, the same old Milt—pleasant, smiling, affable though more subdued, just as he did through those even harder weeks of soul trying uncertainty. He feels that life should be a pleasant thing, and he is doing what he can to make it more pleasant for others who have known sorrow, too.

Genial, easy-going, yes. But there's got to be strong stuff in a man for him to be able to do what he has done.

Programs Day by Day

(Continued from page 81)

FRIDAYS

(October 6th, 13th, 20th and 27th)

- 6:45-7:00-7:20-7:45-8:00 A. M. — **TOWER HEALTH EXERCISES.** WFAF, WEEL, WFI, (WRC on 7:30), WGY, WBEN, WCAE, CRCT.
- 9:00 (1/4)—**MORNING DEVOTIONS.** Organ and chorus. WJZ, WBAL, WJR, WMAQ, KSO, KOIL, WREN, WHAM, WRC, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WFLA, KSTP, KFJR, WJDX, WSMB, KVOO, WKY, WGAR, KDKA, KWCR, KTBS, WOAI.
- 9:15 (1/4)—**GOLDY AND DUSTY AND THE SILVER DUST TWINS.** WABC, WOKO, WGR, WDRC, WCAU-W3XAU, WJAS, WFBL, WHP, WHEC, WWVA, WORC.
- 9:30 (1/2)—**CHEERIO.** Inspirational talk and music. WFAF, WTAG, WEEL, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WTAM, WLW, WCAE, WWJ, KSD, WOW, WDAF, CRCT, WKY, CFCE, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WFLA, WAPI, KPRC, KFJR, WSM, WSB, WJDX, WMC, WSMB, KTBS, WOAI.
- 10:00 (1/4)—**GORDON, DAVE AND BUNNY;** comedy and songs. WABC, WOKO, WCAO, WAAB, WKRC, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WHP, WTAR, WMBG, WORC.
- 10:00 (1/4)—**BREEN AND DE ROSE.** Vocal and instrumental duo. WFAF, WTAG, WFBR, WCSH, WSAI, WTAM, WOW, KSD, WWJ, WDAF, WBEN, WJAR, WRC, WMAQ.
- 10:15 (1/4)—**CLARA, LU 'N' EM.** WJZ, WBAL, WBZ, WBZA, KDKA, WGAR, KDYL, WJR, WCKY, KWK, WREN, KOIL, WTMJ, WIBA, WEBC, WDAY, KFJR, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WSM, WFLA, WSB, WAPI, WSMB, KSTP, WGN, WJDX, KVOO, KPRC, WOAI, WKY, KOA, WFAA, WMC, WHAM.
- 10:30 (1/4)—**TODAY'S CHILDREN.** Dramatic Sketch. WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WMC, KWCR, WREN, KOIL, WWNC, WIBA, KFJR, WSM, WSB, KPRC, KTBS, WOAI, WHAM, WGAR, WJR, WJDX, WBAP, KOA, KSO, KDYL.
- 10:30 (1/4)—**THE HAPPY RAMBLER**—Irving Kaufman; Lucy Allen; piano duo. WFAF, WTAG, WEEL, WJAR, WCSH.
- 10:45 (1/4)—**BETTY CROCKER.** Cooking talk. WFAF, WTAG, WEEL, WCSH, WBAP, WFI, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, KYW, KSD, WOW, WFBR, WRVA, WPTF, WJAX, WIOD, WFLA, KPRC, WOAI, WKY, WOC, WHO, KVOO, KTHS, WDAF, WJAR.
- 1:15 (1/4)—**BIG FREDDIE MILLER.** Songs and patter. WABC, WAAB, WCAU, WDRC, WEAN, WGR, WJAS, WOKO, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, WBBM, KMBC, KMOX, WFBM, WHAS.
- 2:00 Noon (1/4)—**GENE ARNOLD AND THE COMMODORES.** WFAF, WEEL, WJAR, WTAG, WLIT, WMAQ, WFBR, WRC, WGY, WBEN, WCAE, WWJ, WTAM, WOW, WDAF, WCSH, WSAI, WBAP, KPRC, WOAI, WOC, WHO.
- 2:00 (1/4)—**VOICE OF EXPERIENCE.** WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WHAS.
- 2:30 P. M. (1)—**NATIONAL FARM AND HOME HOUR.** WJZ, WBAL, WBZ, WBZA, WJR, WHAM, KDKA, WGAR, KTBS, WLW, WCKY, KYW, KWK, KWCR, WREN, KOA, KOIL, WIBA, KSTP, WKY, WEBC, KFJR, WDAY, WRVA, WPTF, WIS, WWNC, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WSMB, WJDX, KVOO, WFAA, KTHS, KPRC, WOAI, WMAL, WSYR.
- 2:45 (1/4)—**HAPPY JACK.** Jack Turner. Special songs and patter. WJZ, WMAL, WJR, KYW, WCKY, KWK, KSO, KWCR, CFCE, WIS, WIOD, WFLA, KSTP, WAPI, WMC, WSMB, WKY, KTBS, WSYR, WGAR, WREN, CRCT, WWNC, WJAX, WBAP.
- 3:00 (1/4)—**BETTY AND BOB.** Dramatic sketch. WJZ, WBZ, WBZA, WBAL, KDKA, WGAR, WJR, KWK, KOIL, WLW, WLS, WHAM.
- 3:30 (1/2)—**WOMAN'S RADIO REVIEW.** Claudine MacDonald, orch.; guest artists, and speakers. WFAF, WTAG, KTBS, WCSH, WFBR, WFI, WGY, WBEN, WTAM, WSAI, KYW, WWJ, KSD, WSM, WDAF, WWNC, WIS, WKY, KPRC, WFLA, WIBA, WEBC, KOA, WRC, WCAE, WOC, WHO, WSMB, WMC.

(Continued on page 91)

THAT'S A VERY ATTRACTIVE CONTAINER YOU HAVE THERE . . . WHAT'S IT USED FOR?

THIS IS ONE OF THOSE NEW PERFUME CONTAINERS TO CARRY IN THE PURSE. THEY'RE NON-LEAKABLE, EASY TO KEEP FILLED AND ALWAYS READY TO USE. I REALLY WOULDN'T WANT TO BE WITHOUT ONE ANYMORE.

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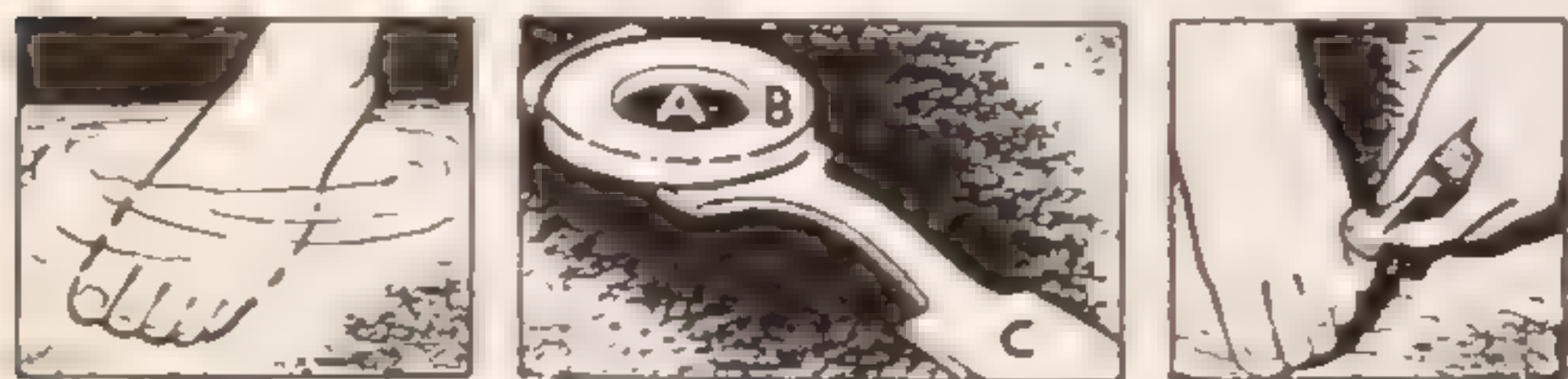


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Is Love a Laughing Matter?

(Continued from page 47)

voyage in the bar. Then on the other side suppose, instead of a bunch of thick-headed stuffed shirts meeting us, there would be P. G. Wodehouse. Bernard Shaw, and G. K. Chesterton. Well, I ask you, would the issue be more muddled at the end of the conference than at the beginning, with more hard feelings? Not on your life.

HUMOR is really truth, you know, and right away we'd start peeling off the layers of diplomatic hooey and showing the situation to the people as it is. Sharply, the way you can with humor. It wouldn't be long before the public would know how things really stood, would see the fallacies and absurdities of political greed.

"And business, too, but it sometimes takes me a long time to see a joke there. It took me three days recently.

"A company signed me up last fall for three pictures. Then about a month ago I got a wire from the Coast. They'd decided I couldn't carry a picture alone. And why did they decide that? You'll die when I tell you. It seems some smart fellow said that, because a certain lady radio singer had flopped in her picture, I would, too. Do you know who I mean?" He made appropriate gestures, more expressive than proper, indicating feminine luxuriance of form.

"Well, I was furious. I went around for three days boiling. Why, it was like saying that Mussolini would fail at being a dictator because my uncle failed in his tailor shop.

"Just about that time I began to laugh. It suddenly hit me. Why, it was just plain funny. So I took the contract back to them and tore it in two—with a smile.

"Maybe they were right, anyway. I'm not so hot in the movies. I know it. But after all, you can't expect to succeed in everything. I've had the stage and radio. Isn't that enough for one man? Why, it's lovely."

So-o-o-o-oh, that was Score Number One for the Ayes.

THE next port of call was Columbia, for Burns and Allen. They are very important to this question.

So I asked Gracie Allen whether she gets as good hands for her gags at home as she does on the stage and over the air.

"But Nat is the funny one offstage," she said. "I'm the straight one. Isn't that funny?" Came exactly the same giggle that has become famous in every home where there is a radio. Her voice is the same flat little voice. She doesn't do a thing to her natural voice when she broadcasts.

"Nat's the life of every party, and at home I just sit and laugh at him. When we get together with Jack Benny and his wife, the four of us have hysterics

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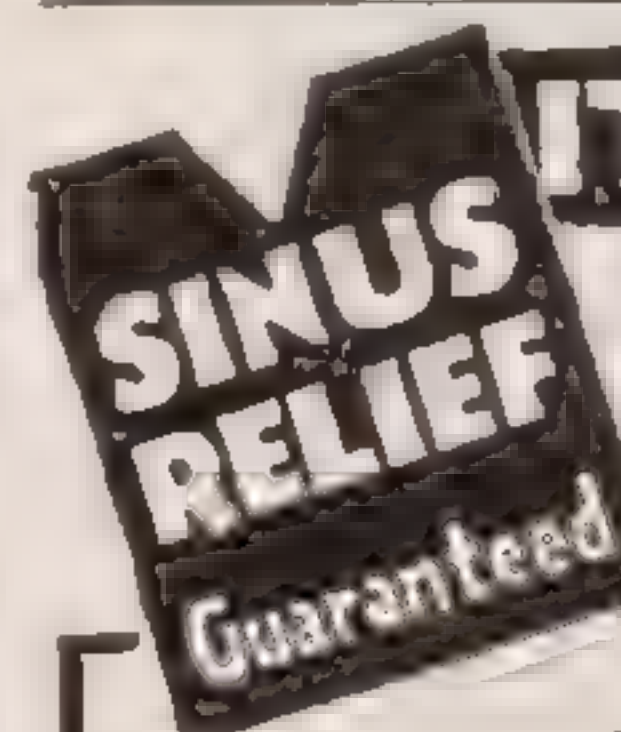


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nothing more than just the way Nat happens to pronounce a word. It couldn't sound funny to tell it, but that's the kind of amusement we have. "You know, once a friend invited me to a party for college kids. I went. I was shocked, honestly. The drinking and things that went on—well, I'd never seen anything like it in my life. I just sat in a corner with my mouth open. And by, one of the boys came up to me and said, 'I suppose this seems pretty tame to you, you being on the stage.' "I can't imagine what he thinks we do at parties if that seemed tame. Why, I almost never drink. Never more than one highball, if any. I've never been right in my life. Neither has Nat. "Once I was feeling pretty low, which doesn't happen often with him around. So I said to Nat, 'Make me laugh.' Just like that, 'Make me laugh'. You can imagine how hard it would be with that opening. Well, Nat turned to me and made some motions and said, 'Googie, googie, googie.' I nearly died. I asked him to do it again just about every minute after that. Until it got so everybody started calling me 'Googie.' "When you strike a snag in this idyllic married life of yours," I asked, "does laugh ever get you by?" "There aren't any snags," Gracie said. "HERE, I thought, is the secret of humor in marriage. Instead of curing troubles, it prevents them. "Unless you call this one," Gracie went on, in deep thought. "One time when we were feeling particularly broke, the cook asked me to stop at a department store and buy a rolling pin. Now Nat had just clamped down on all expenditures for a while, but I thought a rolling pin wouldn't kill us. "Well, I got into the store. So far, so good. I was about to buy the rolling pin when the saleswoman recognized me. The first thing I knew there was a whole flock of salespeople and customers around me. Was I proud. "But I couldn't buy a simple little thing like a rolling pin with all those people watching. I bought a dining-room table. We didn't need a dining-room table. When I got home I had to tell Nat. I was petrified. And this is what he said: "Nice work, Gracie. But you'll find it's a hard job rolling dough with a dining-room table.' We both laughed, and that was that." If the husband hunters of America would take this hint for their own future happiness, they might begin to look for different qualities in their prey. Jack Pearl says the same thing. He's married to Winifred Desborough, who works at it, too. "THE Baron uses his humor in everything. He keeps the press happy. He never gets a summons from a traffic cop. Even the landlord is his friend. He's the greatest guy in the world to his two nephews, on whom he heaps all the grand gadgets he'd have liked to own himself away back in the days when he was earning his living running errands in a razor factory. He can make the most hard-headed business executive laugh, which does

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This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe—the richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful.

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Authorities warn that skinny, anemic, nervous people are far more liable to serious infections and fatal wasting diseases than



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the strong, well-built person. So begin at once to get back the healthy flesh you need. Do it before it is too late.

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A black and white portrait of a man with a mustache, wearing a turban. He is looking directly at the camera with a serious expression. The image is framed by a thick black border.

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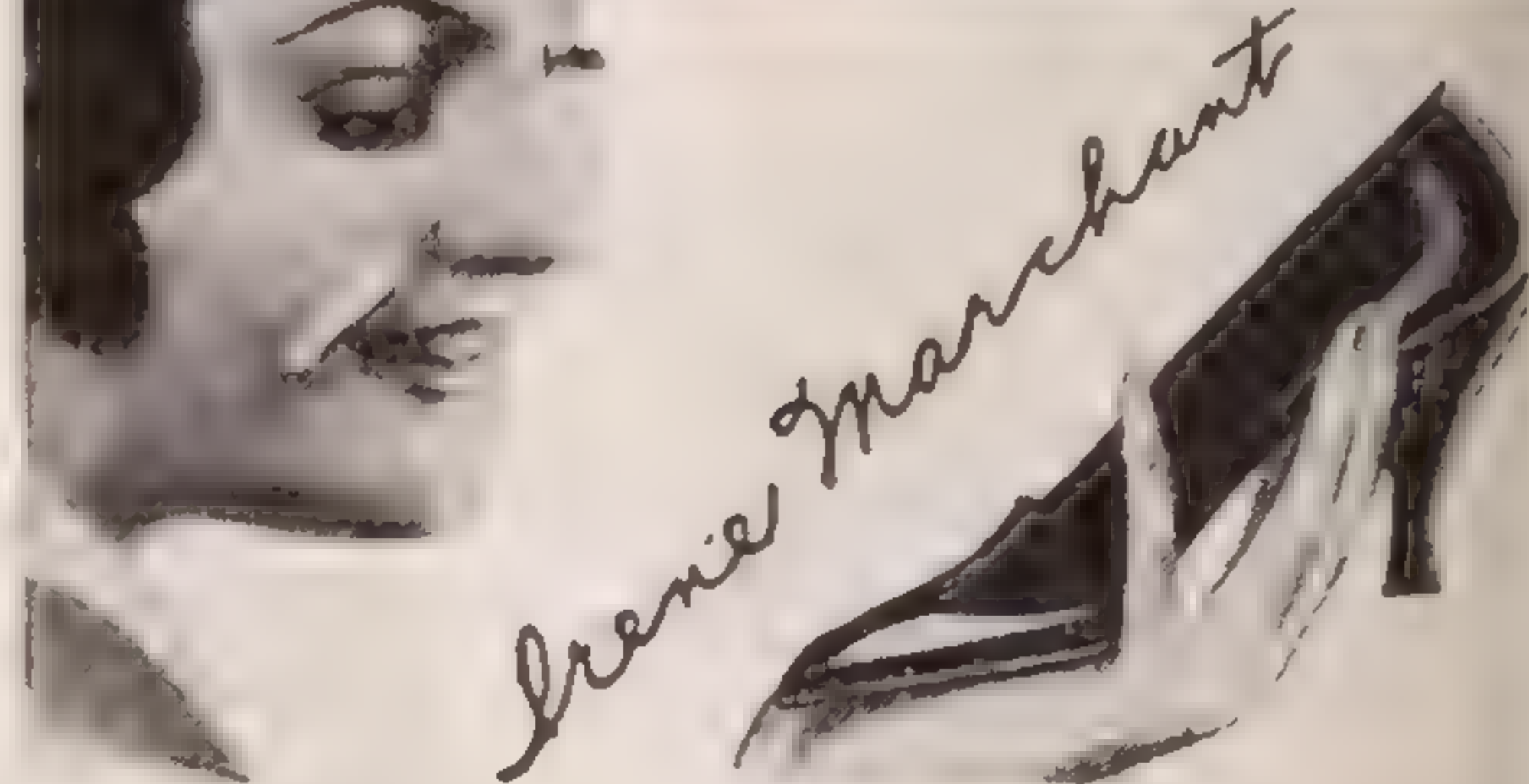


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She didn't go on indefinitely, however. For the sake of her two children,

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a daughter now fourteen and a son twelve, to whom she is devoted, she got her divorce.

But she would not be snugly married now to Billy Rose if her sense of humor had not done the trick.

He had been asking her to marry him one evening.

"No," she said rather flippantly, "I don't think I care to." She turned on her heel and started to do a regal stately exit from the room. Imagine her surprise when she felt a sudden swift kick. She turned around at a loss for words. "Why—why—don't you ever do that to me again."

"Well, I will," Billy muttered belligerently, "if you say such a dumb thing again. Now will you marry me?"

Fannie looked at him standing there in dead earnest and it was too much for her. "Why, yes," she said, and did. It looks like a happy-ever-after, too. You could almost say the way to a lady's heart was through her—sense of humor.

SINCE Stoopnagle and Budd have been on the air they have not only brought fun to millions, they have actually saved lives. With their insanity they have saved the sanity of thousands. I've seen letters in their office telling of suicides averted in these desperate days. Another letter was from a man and wife who hadn't spoken for three weeks, were headed straight for the divorce court. They were sitting silent and glum one evening when the voices of Stoopnagle and Budd came into the room. Without realizing it they found themselves laughing together. When two have laughed together they find they have no quarrel any more. These two swore they're happy again and profoundly grateful to the salvagers of their future. That's just one case.

As to the colonel himself, let him tell how he saved his early life from destruction.

"Once upon a time, when I was but a lad of twelve, I was riding my velocipede helter-skelter along a country road, when I espied a lonely buttercup, raising its yellow head high above the other flowers.

"Well, this single buttercup, raising its haughty head above its fellows, gave me my first 'love' idea. I thought to myself: 'Lemmy, who of your female companions has a heart and soul big enough to be able to lift *her* head above the rabble?'

"I gathered up my cap and cape and sped to a long, low rangy sort of house twelve miles away. Lippity, lip, up the steps I went looking neither to right nor to left. I sneaked a sly glance at the doorbell, though, before I pushed the button. Suddenly the great iron-clad door swung open and a butler in knee pants appeared.

"Is Lottie in?" I inquired, pulling myself up to my full four-feet-ten.

"No," said the butler.

"It was all for naught."

There was not a single dissenting voice among all these radio stars. They were unanimous. The course of true love *can* run smooth, they say, if you oil it with a little comedy.

YOU'RE RIGHT, JUNE KNIGHT!



BLUE WALTZ Beauty Aids make every woman more alluring

TRUST June Knight, attractive Universal star, to find that Blue Waltz Beauty Aids are the perfect make-up treatment!

She says—"Blue Waltz . . . the fragrance, like the melody, lingers on."

And, she's certainly right, for you will find it easy to bring out all your natural charm with the glamorous Blue Waltz perfume, silk-sifted face powder, and special-shaped indelible lipstick—they are pre-matched to harmonize with each other and with your skin, in shades most flattering to your individual type.

Your friends will admire your flawless make-up when you use the Blue Waltz cosmetics! Visit your 5 and 10c store to-day, and see why both Hollywood and Broadway are wild about Blue Waltz Beauty Aids. Each, only 10c

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10c package makes a pint of heavy wave lotion.

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A New Slant on Crosby

(Continued from page 17)

No smugness, no patronizing air. Just one fellow trying to help another. That's all.

In fact, his manager must keep a hawk-like eye on him, because it's well-known in radio circles that Bing can't say "no" to any request, whether it's for money or some outlandish favor.

Most of the boys who plug songs, have a hard time convincing the radio stars to sing their numbers. But Bing is the song plugger's delight. He falls for their line like a chorine falls for jewelry. One young song plugger told me earnestly, "He has the biggest heart in radio. I told Crosby that my job depended on his singing several of my publisher's numbers. Well, he's actually put himself out to sing them, and what's more, he's even gone so far as to phone the publisher and tell him he was singing these songs because of me."

But that doesn't make Bing an angel by any means. He leaps before he looks. His impulses are generous, but alas, sometimes misdirected. If you've heard this story before, please don't stop me.

Before he reached the fame and popularity he now enjoys, Bing was singing on a local station in California. He was singer and announcer for a Hollywood furniture house. His friend was vice-president of a rival concern. So one bright and eventful day, what did the Bing do but plug his friend and the rival concern. "That was a helluva trick to play," he said in recalling the incident: I don't know whether he meant the trick was on his sponsor or on himself, because the next day there was another crooner looking for a job.

HE'S the sort of fellow you'd expect to meet at any country club. You know, clean-cut, an easy mixer, and always in line for fun. Average. Refreshingly average. He indulges in almost every type of sport and excels in a few. Swimming, for instance. Several friends out on the Coast urged him to enter the Catalina channel swim, so good did they think his chances were. But Bing couldn't see it at all. He plays handball daily at the club. Dick Savage, the trainer, says, "He's the most natural handball player I've ever seen." He golfs in the 80's, and belongs to a dozen golf clubs from New York to California, not forgetting Florida. As he says, "I'm just a natural born 'joiner'."

He likes to bet. On hockey games. On prize fights. On horses. There's even a horse named after him.

He's the most rabid fan I know. He once travelled to Pittsburgh to watch a football game, and flew back to New York just in time to edge through the studio door and go into his theme song. Almost any night will find him in the first row of the Madison Square Gar-

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Enhance your loveliness by the glamorous fragrance of RADIO GIRL Perfume and Powder. Fine essential oils imported from France, but compounded in this country, bring a truly modern, French *odeur* at a price for thrifty Americans. . . . And, you will adore the exclusive new shade of face powder—Dermatone—that blends with every type complexion. Get your free sample.

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den or some local boxing arena yelling his head off for some cauliflower-eared pug.

JUST recently I was in his party at one of these fights, when a very interesting incident occurred. It was a very exciting bout between two coming lightweights, Al Roth and Frank Cavelli. At the end of the final round, the crowd was tense with excitement, as the referee stood in the center of the ring about to announce the decision. Just then, Bing got up and started to walk out because he was sure the decision would be a draw. While the crowd was quiet with hushed anticipation, all eyes on the lighted ring, Cavelli yelled out in that tense atmosphere, "Hey Crosby, c'mere!" then climbed over the ropes and ran down the aisle after him.

Bing stopped dead in his tracks, not knowing what to think of the sudden turn of events that had focused all eyes from the ring to him. The referee called for the excited fighter to come back, but he wouldn't stop until he finally reached Bing, and then he said, "Say, listen buddy, I want your autograph. Don't leave 'til you give it to me." I must confess if I hadn't seen it I would hardly have believed it. I've seen gushing schoolgirls rush after their favorites for an autographed picture, but this is the first time I've ever seen a hard-boiled fighter beg for one. There must be something to that Crosby fellow.

Bing was so amazed and thrilled at this episode that he could think of nothing else for hours. Any big star is accustomed to attention and fuss, and although Bing should be used to it by this time, he's so genuinely unassuming he can't take his popularity for granted. He's afraid it's all a dream and he'll wake up any day. The bigger he gets the more he worries.

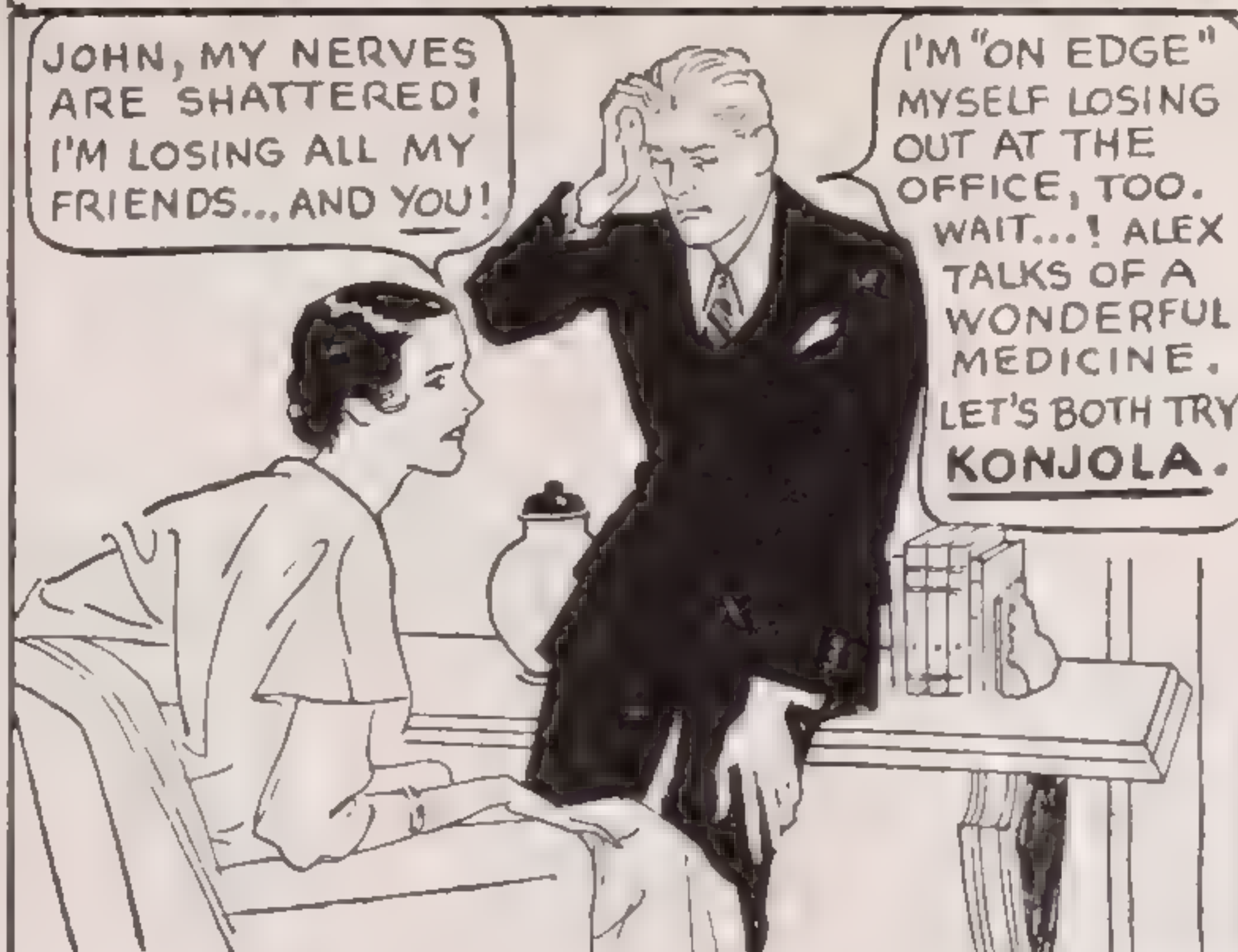
I'LL never forget the time I visited him when he was playing at the New York Paramount. I saw a very nervous Bing with beads of perspiration standing on his forehead. He didn't think he'd go over. He didn't think he'd last the week. They were crazy to pay him such a tremendous salary. When he played there ten weeks and broke all records for the theatre, he was the most amazed crooner in the world.

When he talks about the Bing Crosby club in Malden, Massachusetts, his eyes light up and his grin spreads from ear to ear. This club consists of young men ranging from twenty to twenty-five years of age who play baseball and basketball against visiting teams. Can you imagine a fan club consisting of grown men? I thought only girls, or young boys, formed them, but this is a new one on me.

"Just imagine," he said wildly, "they beat the Boston Braves. And out of over twenty games, they lost only one. Only one, mind you!" And so on and on. He's prouder of that than he would be if he were to get a command to sing before the King and Queen of England.

There isn't a thread of conceit in his make-up, and this has naturally made him all the more liked. Lennie Hayton,

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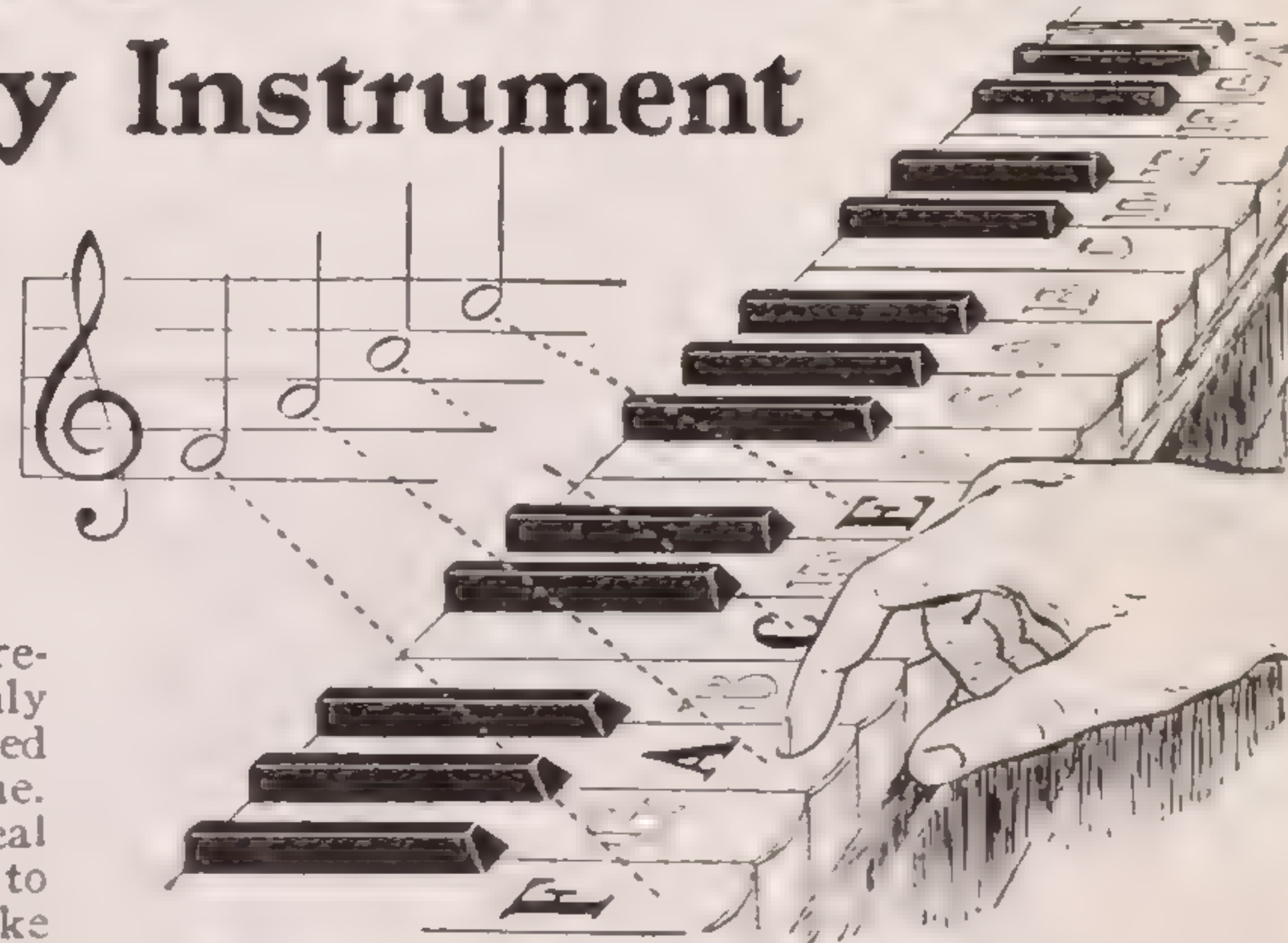
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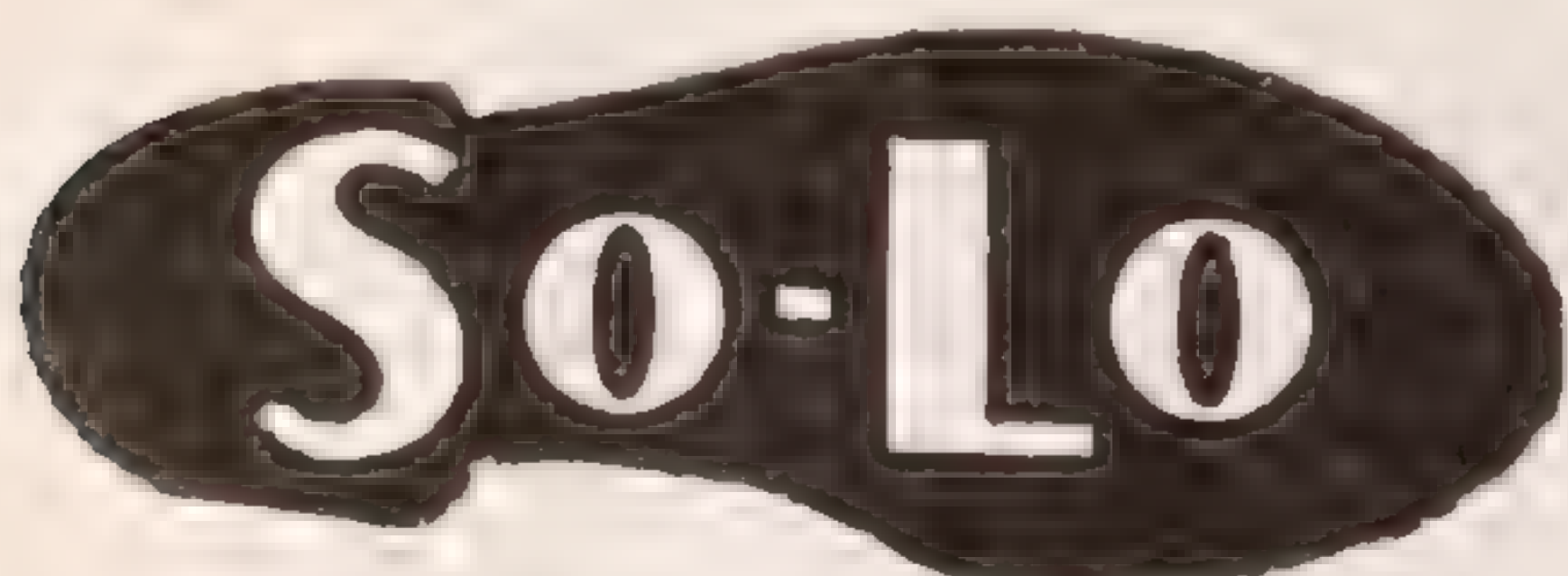
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the orchestra leader, has helped Bing iron out those bub-bub-a-bubs and deep gulps, and made a finished singer of one who was too inclined to ad lib through his choruses. But he did that last summer, after Crosby had already achieved fame.

On the other hand, Bing brought Lennie to New York and got him on that important Chesterfield program. Now Hayton is in the spotlight where his talents can be heard and appreciated. But Crosby doesn't boast, "Meet my protégé," and take credit for discovering him. Instead he says, "I owe a lot of my success to Lennie. He made a new Crosby of me." A great sport, don't you think?

HE thinks of more nutty things to say than Gracie Allen. When he returned to the air this winter, the Columbia press department gave him a beautiful publicity build-up. All about how beautiful he thought the California sunrise was, how glad he was to be back in New York, etc. Then the newspaper reporters cornered him in his apartment and flung questions at him. Seeing a chance to have some fun, Bing said innocently, "All I left was a string of aspirin tablets and bad debts from California to New York." And it was published, too.

I must mention a word about his clothes, because they're as much a part of him as a ten-gallon hat on Tom Mix. He's a sartorial nightmare. Light blue jacket, ice-cream pants, black and white shoes, green shirt, orange tie and a checked cap perched somewhere on his head. Flaming golf knickers in the middle of February. It hits you smack in the face. But as he cheerfully explains, "It doesn't bother me, only other people."

Yet in spite of his flippancies, and his apparent refusal to take his work seriously, it's unusual to note that he's at his office every morning at nine. I've seen many people blink in surprise when Bing drawled in that husky voice of his, "Come on up around nine and we'll talk it over." And that, incidentally, I think is the best answer to those who insist that Bing is following the primrose path of entirely too much wine, parties and song.

Now Bing is a papa. A proud one, of course. Master Gary Evans Crosby rules the Crosby roost. I have a hunch Bing will be a swell father. For all his nutty antics and wild clothes and flippancies. Bing's faults, you see, are all minor ones. And they are all on the surface. The important qualities like honesty and loyalty, unselfishness and honor and the capacity for hard work are all very present in Bing. And I know he will bring up young Gary to respect them, too.

If you didn't know Bing, you might think that all the nice things written about him were just so much press agent hooey. But that fun-loving trait in him, which must be his Irish heritage (his mother is a Harrigan), and the genuine humanness of his actions, rate him ace-high in the opinion of all who know him. He's a regular guy. A ladies' man, but what's more, a man's man, too.

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Programs Day by Day

(Continued from page 83)

- WJDX, WRVA, WJAR, WEEL, WIOD, KVOO, WSB.
- 0 (1/4)—**SKIPPY**. WABC, WNAC, WGR, WDRG, WCAU-W3XAU, WEAN. (See also 6:00 P. M.)
- 0 (1/4)—**JACK ARMSTRONG**. All American Boy. Children's program. WABC, WNAC, WGR, WDRG, WCAU-W3XAU, WEAN. (See also 6:30 P. M.)
- 0 (1/4)—**JACK AND LORETTA CLEMENS**. Songs and guitar. WEAF, WTAG, WEEL, WJAR, WFBR, WGY, WBEN, WWJ, WIOD, WTAM, WSAI, WMAQ, WOC, WHO, WDAY, WSM, WSB, WMC, WSMB, WKY, KTBS, WOAI, KOA, KDYL, KGO, KOMO, KHQ, WBC, WAPI, WJDX, KSTP, WRC, WASH, WWNC, CRCT, KVOO, KPRC, WFAA, KSD, WCKY, WDAF, CFCF, WIS, WIBA.
- 15 (1/4)—**PAUL WING**, the Story Man. WEAF, WGY, WWJ, WBEN, WTAM.
- 15 (1/4)—**LITTLE ORPHAN ANNIE**. Childhood playlet. WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCF.
- 0 (1/2)—**VIENNESE INSTRUMENTAL ENSEMBLE**. WEAF, WTAG, WWJ, WMAQ, KSD, WIOD, KOA, WIBA, WAPI, WEBC, KFJR, WSB, KTBS, WOAI, KDYL, KPO, WJAX, WMC, WJAR, WBEN, WCAE, WTAM, WDAF, WFLA, WDAY, WJDX, KVOO, WWNC, WSMB.
- 0 (1/4)—**SKIPPY**. WCAO, WBBM, WKRC, WHK, CKOK, WJSV.
- 0 (1/2)—**HECKER H-O CHILDREN'S PROGRAM**. KFJR, KPRC, KGB, KHJ, KOH, KOIN, KOL, KVI.
- 0 (1/4)—**"STAMP ADVENTURER'S CLUB"**. WABC, WOKO, WAAB, WKBW, WDRG, WCAU-W3XAU, WORC, WEAN. (See also 7:00 P. M.)
- 15 (1/4)—**HECKER H-O CHILDREN'S PROGRAM**. WABC, WCAU, WDRG, WEAN, WGR, WLBZ, WOKO, WORC, WNAC, WMA, WFBL, WHEC, WHK.
- 30 (1/4)—**SHELL FOOTBALL REPORTER**. Eddie Dooley. WABC, WCAU, WDRG, WEAN, WHP, WJAS, WKBW, WLBZ, WOKO, WORC, WNAC, WBIG, WBT, WCAO, WDBJ, WFBL, WFEA, WHEC, WJSV, WMBG, WTAR.
- 30 (1/4)—**MAJOR, SHARP AND MINOR**. Girls' Trio. WJZ, WBAL, WHAM, WSYR, WENR, KWK, KWCR, WREN.
- 30 (1/4)—**JACK ARMSTRONG**. All American Boy. Children's program. WCAU, WBBM, WKRC, WHK, CKLW, WJSV.
- 15 (1/4)—**LOWELL THOMAS**. News. WJZ, WLW, WHAM, CRCT, WSYR, WGAR, WBZ, WBZ, KDKA, WJAX, WJR, WIOD, WFLA.
- 15 (1/4)—**JUST RELAX**. Comedy sketch. WEAF, WJAR, WBEN, WCAE, WSAI, WIS, WMAQ, KPO, KSD, KOA, WCKY, WWJ, WWNC, WSB, WMC, WTAG, WFBR, WGY, WOW, WJAX, WJDX, WSMB.
- 00 (1/4)—**AMOS 'N' ANDY**. WJZ, WBZ, WBZA, WBAL, KDKA, WLW, CRCT, WRVA, WPTF, WMAL, WFLA, WIOD, WGAR. (See also 11:00 P. M.)
- 00 (1/4)—**MORTON DOWNEY**. Songs. WABC, WNAC, WDRG, WEAN, WFEA, WICC.
- 00 (1/4)—**"STAMP ADVENTURERS' CLUB"**. WBBM, WKRC, WHK, WOW, WJAS, WCAO, WFBL, WSPD, WJSV, WCAH, WHEC.
- 15 (1/4)—**"JUST PLAIN BILL"**. Serial sketch. WABC, WAAB, WCAU, WKBW, CFRB, WCAO, WHK, WJSV, WKRC, CKLW, WBBM, KMBC, KMOX, WCCO.
- 30 (1/4)—**BETTY BOOP FROLICS**. WEAF, WIOD, KVOO, WIDN, WSMB, WCKY, WMAQ, WOC, WHO, WDAF, KFJR, WKY, KTBS, WOAI, KOA, KDYL, KGO, KOMO, KHQ, CFCF, WIBA, WBEN, KSD.
- 30 (1/4)—**DOLPH MARTIN'S ORCH.** TRAVELERS QUARTET. WABC, WOKO, WCAO, WNAC, WGR, WDRG, WCAU-W3XAU, WJAS, WEAN, WFBL, WJSV, WLBZ, WHP, WFEA, WHEC, WORC, WIC.
- 15 (1/4)—**BOAKE CARTER**. News. WABC, WCAO, WNAC, WGR, WBBM, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV, WBT.
- 15 (1/4)—**THE GOLDBERGS**. Comedy sketch. WEAF, WTAG, WENR, WOW, WEEL, WJAR, WASH, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WDAF, WFBR.
- 00 (1/4)—**HAPPY BAKERS**. WABC, WAAB, WCAU, WDRG, WGR, WICC, WORC, WMA, WCAH, WHEC, WHK, WJSV, WKBW, WSPD, CKLW, WFBM.

(Continued on page 98)

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Jack Slavin before treatments Jack Slavin after treatments

This E. & H. Set-Tested AERIAL ELIMINATOR

Fits inside radio cabinet. Size 1½ x 4 inches—equals average 75-ft. aerial, 50 ft. high. Installed by anyone in a moment. No light socket connection or current used. Eliminates poles, wires, lightning hazards. More sensitivity and volume on all stations. Each tested on 1127-mile reception. Used in U. S. Hospitals. Order now for greater radio satisfaction. Shipped post-paid under three-day trial on money-back guarantee. Send \$1.00 bill, check or M-O. or sent C. O. D. if preferred. Send this ad as your order together with name and address. For dealer's proposition check here (—)

Complete POSTPAID

F & H Radio Laboratories, Dept. 41, Fargo, N. D.

Our Radio Log

(Continued from page 10)

| | | | | | | | |
|------------------|---|--------------|-------|------------------|--------------------------------|----------------|-------|
| WMAL | Washington, D. C. | 250w | 630 | WSAI | Cincinnati, O. | 500w | 1,230 |
| WMAQ | Chicago, Ill., T-Addison | 5kw | 670 | WSAJ | T-Mason | 1kw-LS | |
| WMAS | Springfield, Mass. | 100w | 1,420 | WSAN | Grove City, Pa. | 100w | 1,310 |
| WMAZ | Macon, Ga. | 250w-LS | | WSAR | Allentown, Pa. | 250w | 1,44 |
| WMBC | Detroit, Mich. | 500w | 1,180 | WSAZ | Fall River, Mass. | 250w | 1,45 |
| WMBD | Peoria, Ill., T-Peoria | 100w | 1,420 | | Huntington, W. Va. | 500w | 1,19 |
| WMBF-WIOD | Heights Co. (See WIOD-WMBF) | 250w-LS | | WSB | Atlanta, Ga. | 1kw (exp.) | |
| WMBG | Richmond, Va. | 500w | 1,440 | | | C.P. 50kw | |
| WMBH | Joplin, Mo. | 1kw-LS | | WSBC | Chicago, Ill. | 100w | 1,210 |
| WMBI | Chicago, Ill., T-Addison | 100w | 1,210 | WSBT | South Bend, Ind. | 500w | 1,25 |
| WMBO | Auburn, N. Y. | 100w | 1,310 | WSEN | Columbus, O. | 100w | 1,210 |
| WMBQ | Brooklyn, N. Y. | 100w | 1,560 | WSFA | Montgomery, Ala. | 500w | 1,410 |
| WMBR | Tampa, Fla. | 100w | 1,370 | WSIX | Springfield, Tenn. | 100w | 1,210 |
| WMC | Memphis, Tenn. | 1500w | 780 | WSJS | Winston-Salem, N. C. | 100w | 1,310 |
| WMCA | T-Barlett | kw-LS | | WSM | Nashville, Tenn., T-Franklin | 50kw | 65 |
| WMED | New York, N. Y., T-Flushing | 500w | 570 | WSMB | New Orleans, La. | 500w | 1,32 |
| WMIL | Florence, Ala. | 100w | 1,420 | WSMK | Dayton, O. | 200w | 1,380 |
| WMJN | Brooklyn, N. Y. | 100w | 1,500 | WSOC | Gastonia, N. C. | 100w | 1,210 |
| WMP | Fairmont, W. Va. | 250w | 890 | WSPA | C.P., T and studio Charlotte | | |
| WMP | Lapeer, Mich. | 500w-LS | | | Spartanburg, S. C. | 100w | 1,43 |
| WMSG | New York, N. Y. | 100w | 1,500 | WSPD | Toledo, Ohio | 250w-LS | |
| WMT | Waterloo, Iowa | 500w | 600 | WSUI | Iowa City, Iowa | 1kw | 1,34 |
| WNAC | Boston, Mass., T-Quincy | 1kw | 1,230 | WSUN-WFLA | (See WFLA-WSUN) | 500w | 880 |
| WNAD | Norman, Okla. | 500w | 1,010 | WSVS | Buffalo, N. Y. | 50w | 1,370 |
| WNAX | Yankton, S. D. | 1kw | 570 | WSYB | Rutland, Vt. | 100w | 1,500 |
| WNB | Binghamton, N. Y. | C.P. 2½kw-LS | | WSYR | Syracuse, N. Y. | 250w | 570 |
| WNBH | New Bedford, Mass. | 100w | 1,500 | WTAD | Quincy, Ill. | 500w | 1,44 |
| WNBO | T-Fairhaven | 250w-LS | | WTAG | Worcester, Mass. | 2½kw | 550 |
| WNBR | Silverhaven, Pa. | 100w | 1,200 | | | 500w-LS (exp.) | |
| WNBW | Memphis, Tenn. | 500w | 1,430 | WTAM | Cleveland, O. | | |
| WNBW | Carbondale, Pa. | 10w | 1,200 | | T-Brecksville Village | 50kw | 1,070 |
| WNBX | Springfield, Vt. | C.P. 100w-LS | | WTAQ | Eau Claire, Wis., T-Twp. of | | |
| WNBZ | Saranac Lake, N. Y. | 250w | 1,260 | | Washington | 1kw | 1,33 |
| WNEL | San Juan, P. R. | 50w | 1,290 | WTAR | Norfolk, Va. | 500w | 78 |
| WNJ | Newark, N. J. | 500w | 1,290 | WTAW | College Station, Texas | 500w | 1,12 |
| WNOX | Newark, N. J. | 250w | 1,450 | WTAX | Springfield, Ill. | 100w | 1,21 |
| WNYC | Knoxville, Tenn. | 1kw | 560 | WTBO | Cumberland, Md. | 100w | 1,42 |
| WNYC | New York, N. Y. | 2kw-LS | | WTEL | Philadelphia, Pa. | 250w-LS | |
| WOAI | New York, N. Y. | 500w | 810 | WTFI | Athens, Ga. | 10w | 1,31 |
| WOAN-WREC | San Antonio, Tex., T-Selma | 50kw | 1,190 | WTFI | Hartford, Conn., T-Avon | 500w | 1,43 |
| WOAX | Call letters changed to WTNJ Trenton, N. J. | | | WTIC | Jackson, Tenn. | 50kw | 1,06 |
| WOB | Charleston, W. Va. | 250w | 580 | WTJS | | 100w | 1,31 |
| WOC | (Consolidated with WHO) | 500w-LS | | WTMJ | Milwaukee, Wis. | 250w-LS | |
| WOCL | Davenport, Iowa, T-Mitchellville | 50kw | 1,000 | | T-Waukesha | 1kw | 62 |
| WODA | Jamestown, N. Y. | 50w | 1,210 | WTNJ | Trenton, N. J. | 2½kw-LS | |
| WODX | Paterson, N. J. | 1kw | 1,250 | WTOC | Savannah, Ga. | 500w | 1,28 |
| WODX | Mobile, Ala., T-Springhill | 500w | 1,410 | WTRC | Eikhart, Ind. | 50w | 1,31 |
| WOI | Ames, Iowa | 50w | 640 | | | 100w-LS | |
| WOKO | Albany, N. Y. | 500w | 1,440 | WTSL | (Call letters changed to WAML) | | |
| WOL | Washington, D. C. | 100w | 1,310 | WWAE | Hammond, Ind. | 100w | 1,20 |
| WOMT | Manitowoc, Wis. | 100w | 1,210 | WWJ | Detroit, Mich. | 1kw | 91 |
| WOOD | Grand Rapids, Mich. | 500w | 1,270 | WWL | New Orleans, La., T-Kenner | 10kw | 83 |
| WOPI | Bristol, Tenn. | 100w | 1,500 | WWNC | Asheville, N. C. | 1kw | 57 |
| WOQ | Kansas City, Mo. | 1kw | 1,300 | WWRL | Woodside, N. Y. | 100w | 1,50 |
| WOR | Newark, N. J., T-Kearny | 5kw | 710 | WWSW | Pittsburgh, Pa. | 100w | 1,50 |
| WORC | Worcester, Mass., T-Auburn | C.P. 50kw | | | T-Wilkinsburg | 250w-LS | |
| WORK | York, Pa., T-W. Manchester | 100w | 1,200 | WWVA | Wheeling, W. Va. | 5kw | 1,10 |
| WOS | Jefferson City, Mo. | 1kw | 1,000 | WXYZ | Detroit, Mich. | 1kw | 1,2- |
| WOV | New York, N. Y. | 500w | 630 | | | | |
| WOW | T-Secaucus, N. J. | 1kw | 1,130 | | | | |
| WOWO | Omaha, Nebr. | 1kw | 590 | | | | |
| WPAD | FL Wayne, Ind. | 10kw | 1,160 | | | | |
| WPAP-WQAO | Paducah, Ky. | 100w | 1,420 | | | | |
| WPCC | (See WQAO-WPAP) | | | | | | |
| WPCH | Chicago, Ill. | 500w | 560 | | | | |
| WPEN | New York, N. Y., T-Flushing | 500w | 570 | | | | |
| | Philadelphia, Pa. | 100w | 1,500 | | | | |
| WPFB | Hattiesburg, Miss. | 250w-LS | | | | | |
| WPG | Atlantic City, N. J. | 100w | 1,370 | | | | |
| WPHR | Petersburg, Va., T-Etrick | 5kw | 1,100 | | | | |
| | | 100w | 1,200 | | | | |
| WPRO | Providence, R. I., T-Providence | 250w-LS | | | | | |
| WPTF | Raleigh, N. C. | 100w | 1,210 | | | | |
| WQAM | Miami, Fla. | C.P. 5kw | 680 | | | | |
| WQAN | Scranton, Pa. | 1kw | 560 | | | | |
| WQAO | New York, N. Y. | 250w | 880 | | | | |
| WPAP | T-Cliffside, N. J. | 250w | 1,010 | | | | |
| WQBC | Vicksburg, Miss. | | | | | | |
| WQDM | St. Albans, Vt. | 500w | 1,360 | | | | |
| WQDX | Thomasville, Ga. | 100w | 1,370 | | | | |
| WRAC | Williamsport, Pa. | 100w | 1,210 | | | | |
| WRAM | Wilmington, N. C. | 100w | 1,370 | | | | |
| WRAX | Reading, Pa. | 100w | 1,370 | | | | |
| WRBL | Philadelphia, Pa. | 100w | 1,310 | | | | |
| WRBX | Columbus, Ga. | 250w | 1,020 | | | | |
| WRC | Roanoke, Va. | 100w | 1,200 | | | | |
| WRDO | Washington, D. C. | 250w | 1,410 | | | | |
| WRDW | Augusta, Me. | 500w | 950 | | | | |
| WREC | Augusta, Ga. | 100w | 1,370 | | | | |
| | Memphis, Tenn. | 100w | 1,500 | | | | |
| WREN | T-Whitehaven | 500w | 600 | | | | |
| WRHM | Lawrence, Kansas, T-Tonganoxie | 1kw-LS | | | | | |
| WRJN | Minneapolis, Minn., T-Fridley | 1kw | 1,220 | | | | |
| WRNY | Racine, Wis. | 100w | 1,250 | | | | |
| | New York, N. Y., | 100w | 1,370 | | | | |
| WROL | T-Coytesville, N. J. | 250w | 1,010 | | | | |
| WRR | Knoxville, Tenn. | 100w | 1,010 | | | | |
| WRUF | Dallas, Texas | 100w | 1,310 | | | | |
| WRVA | Gainesville, Fla. | 500w | 1,280 | | | | |
| | Richmond, Va. | 5kw | 830 | | | | |
| | T-Mechanicsville | 5kw | 1,110 | | | | |

Stations of Central America, Mexico

(Arranged Alphabetically)

Central America

| COSTA RICA | | Power | Kilocycl |
|------------|-------|-------|----------|
| Cartago | TIFS | 7.5 | 1.4 |
| | TIGA | 30 | 1.0 |
| San Jose | TIC | 15 | 8 |
| | TTICR | 30 | 1.1 |
| | IEA | 7.5 | 8 |
| | TIEP | 7.5 | 1.4 |
| | TIFB | 30 | 7 |
| | TIGP | 75 | 6 |
| | TISO | 50 | 6 |
| | TITR | 75 | 1.3 |
| | TITV | 7.5 | 9 |
| | TIVL | 30 | 8 |
| | TIXA | 7.5 | 6 |

| GUATEMALA | | Power | Kilocycl |
|-------------------|-----|-------|----------|
| Guatemala City | TGW | 250 | 1.3 |
| HONDURAS | | | |
| San Pedro Sula | JRL | 7.5 | 1.3 |
| Tegucigalpa | HRB | 2,300 | 1.3 |
| SALVADOR | | Power | Kilocycl |
| Salvador CC-19 br | RUS | 500 | 6 |

Mexico

| AGUASCALIENTES | | Power | Kilocycl |
|------------------------|------|---------|----------|
| Aguascalientes W-11 bc | XFC | .350 | 8 |
| BAJA CALIFORNIA | | Power | Kilocycl |
| Mexicali O-4 tc | XEAO | 7.5 | 8 |
| Tijuana N-3 bc | XEFD | 2,500 | 8 |
| CHIHUAHUA | | Power | Kilocycl |
| Chihuahua R-9 | XEFI | 100 | 1.4 |
| | XFF | 250 | 1 |
| Juarez P-9 | XEAN | 5,000 | 1 |
| | XEFV | 100 | 1 |
| | XEFJ | 500 | 1 |
| COAHUILA | | Power | Kilocycl |
| Piedras Negras S-12tr | XEPN | 100,000 | |

RADIO STARS

| | | | |
|------------------------|---------|---------|-------|
| atillo, Coah. U-12 | XEL | 10 | 1000 |
| orreon U-11 tl | XETB | 125 | 1,380 |
| illa Acuna R-12 c | XER-XEF | 75,000 | 735 |
| D. F. | | | |
| oyoacan Y-13 | XEFZ | 100 | 1,500 |
| lexico City Y-13 | XEAD | 250 | 875 |
| | XEAI | 100 | 1,090 |
| | XEB | 10,000 | 1,030 |
| | XEFA | 500 | 1,250 |
| | XEG | 500 | 1,075 |
| | XEK | 100 | 990 |
| | XEN | 1,000 | 711 |
| | XEFO | 5,000 | 940 |
| | XEP | 1,000 | 780 |
| | XETA | 250 | 1,140 |
| | XETR | 1,000 | 610 |
| | XETW | 500 | 830 |
| | XEW | 5,000 | 910 |
| | XEX | 500 | 1,210 |
| | XFG | 2,000 | 638 |
| | XFI | 1,000 | 818 |
| | XFO | 5,000 | 940 |
| | XFX | 500 | 860 |
| | XEC | 50 | 1,000 |
| oluca Y-12 | | | |
| HIDALGO | | | |
| achuca Y-13 rc | XETU | 100 | 890 |
| JALISCO | | | |
| uadalajara, Ja. X-10 | XEA | 100 | 1,000 |
| | XED | 500 | 1,155 |
| MICHOACAN | | | |
| orelia, Mich. Y-12 | XEI | 125 | 1,310 |
| NUEVO LEON | | | |
| Monterrey, N. L. U-13 | XEFB | 100 | 1,315 |
| | XEFJ | 100 | 1,000 |
| | XEH | 250 | 1,132 |
| | XET | 500 | 690 |
| PUEBLA | | | |
| uebla Z-13 | XETH | 100 | 840 |
| QUERETARO | | | |
| ueretaro X-12 br | XEFS | 40 | 1,000 |
| SAN LUIS POTOSI | | | |
| an Luis Potosi W-12 bc | XEAC | 100 | 1,295 |
| TAMAULIPAS | | | |
| Matamoros U-14 tr | XEM | 500,000 | 660 |
| | XETM | 150,000 | 845 |
| I. Laredo S-13 | XEAB | 7.5 | 1,450 |
| | XEFE | 100 | 1,000 |
| | XENT | 150,000 | 1,115 |
| teynosa, Tams. T-14 | XEAW | 10,000 | 965 |
| ampico, Tams. W-14 | XEFW | 70 | 1,240 |
| | XES | 250 | 1,055 |
| VERA CRUZ | | | |
| alapa Y-14 | XFB | 500 | 1,290 |
| era Cruz, Ver. Z-14 | XETF | 500 | 630 |
| | XEU | 100 | 1,010 |
| YUCATAN | | | |
| Merida, Yuc. X-19 | XEFC | 10 | 1,020 |
| | XEY | 105 | 546.8 |

Canadian Stations

| | | | |
|------|-------------------------|--------|-------|
| AFAC | Calgary, Alta. | 500 | 890 |
| AFBO | Saint John, N. B. | 100 | 1,030 |
| AFCA | Toronto, Ont. | 500 | 1,120 |
| AFCH | Montreal, Que. | 400 | 600 |
| AFCH | North Bay, Ont. | 100 | 930 |
| AFCH | Calgary, Alta. | 10,000 | 1,030 |
| AFCH | Chatham, Ont. | 100 | 1,210 |
| AFCH | Victoria, B. C. | 50 | 1,430 |
| AFCH | Charlottetown, P. E. I. | 500 | 630 |
| AFCH | Kamloops, B. C. | 100 | 1,120 |
| AFCH | Prescott, Ont. | 100 | 930 |
| AFCH | Fredericton, N. B. | 100 | 1,210 |
| AFCH | Saskatoon, Sask. | 500 | 910 |
| AFCH | Toronto, Ont. | 10,000 | 690 |
| AFCH | Kingston, Ont. | 200 | 915 |
| AFCH | Summerside, P. E. I. | 100 | 1,120 |
| AFCH | Montreal, Que. | 100 | 1,120 |
| AFCH | Edmonton, Alta. | 250 | 580 |
| AFCH | Hamilton, Ont. | 50 | 890 |
| AFCH | Halifax, N. S. | 500 | 1,050 |
| AFCH | Quebec, Que. | 100 | 645 |
| AFCH | Regina, Sask. | 500 | 1,010 |
| AFCH | Edmonton, Alta. | 500 | 730 |
| AFCH | Sydney, N. S. | 100 | 880 |
| AFCH | Calgary, Alta. | 500 | 690 |
| AFCH | Yorkton, Sask. | 500 | 630 |
| AFCH | Lethbridge, Alta. | 100 | 890 |
| AFCH | Vancouver, B. C. | 500 | 1,210 |
| AFCH | Moose Jaw, Sask. | 500 | 880 |
| AFCH | Winnipeg, Man. | 1,000 | 880 |
| AFCH | Montreal, Que. | 5,000 | 730 |
| AFCH | Vancouver, B. C. | 100 | 1,010 |
| AFCH | Regina, Sask. | 500 | 960 |
| AFCH | Toronto, Ont. | 500 | 580 |
| AFCH | Ottawa, Ont. | 100 | 890 |
| AFCH | Waterloo, Ont. | 50 | 645 |
| AFCH | Quebec, Que. | 50 | 880 |
| AFCH | Vancouver, B. C. | 50 | 730 |
| AFCH | Toronto, Ont. | 5,000 | 840 |
| AFCH | Wolfville, N. S. | 50 | 1,010 |
| AFCH | Windsor, Ont. | 5,000 | 540 |
| AFCH | Vancouver, B. C. | 100 | 730 |
| AFCH | Toronto, Ont. | 500 | 1,030 |
| AFCH | Hamilton, Ont. | 500 | 1,010 |
| AFCH | Fort William, Ont. | 100 | 780 |
| AFCH | Edmonton, Alta. | 500 | 580 |
| AFCH | Vancouver, B. C. | 100 | 1,010 |
| AFCH | Brandon, Man. | 500 | 930 |
| AFCH | Winnipeg, Man. | 5,000 | 910 |
| AFCH | Saskatoon, Sask. | 500 | 910 |
| AFCH | Winnipeg, Man. | 5,000 | 780 |
| AFCH | Moncton, N. B. | 500 | 580 |
| AFCH | Ottawa, Ont. | 500 | 880 |
| AFCH | Vancouver, B. C. | 500 | 1,100 |



If "Food Goes to Fat" Know This Simple Method!

HOW often have you said to yourself "Everything I eat seems to go to fat"? How often have you wished for a way to retain your own normal weight—without having to deny yourself simple pleasures that others enjoy?

The systems of some people (doctors call them the "low metabolism type") turn too much food into fat, not enough into energy. It was for exactly this type of person that Marmola was designed, many years ago. In 1907 people first heard of it. Then, increasing multitudes turned to it—until today actually more than 20 million boxes have been sold.

The story of Marmola has gone 'round the world. People ask for it in California, in England—in Florida, in New Zealand. It is demanded by thousands in style centers like New York, Miami, Hollywood. Marmola has

stood the test of generations, while useless fat remedies have come and gone. Prepared by one of the world's largest chemical laboratories, it supplies missing nutritional elements—the lack of which cause abnormal, excess fat.

Discover Marmola for yourself. When you use it, remember it is designed to work gently, naturally. It is not intended to take off large numbers of excess pounds the first week—but to be used as a sane, sensible treatment until you have approached your own normal weight. Directions and formula in each package. At good drug stores, only \$1.

MARMOLA

Over 20 Million Boxes Sold

DEAFNESS IS MISERY



Many people with defective hearing and Head Noises enjoy conversation, go to Theatre and Church because they use Leonard Invisible Ear Drums which resemble Tiny Megaphones fitting in the Ear entirely out of sight. No wires, batteries or head piece. They are inexpensive. Write for booklet and sworn statement of the inventor who was himself deaf.



A. O. LEONARD, Inc., Suite 986, 70 5th Ave., New York

NEW LOW PRICES ON

GOODRICH Firestone

GOOD YEAR

U.S., FISK and OTHERS

And we defy anyone to excel our quality. Every standard brand tire reconstructed by our superior, modern method is positively guaranteed to give full 12 months' service under severest road conditions. This guarantee is backed by the entire financial resources of an old reliable company. Member N.R.A. Today's lowest prices.

| BALLOON TIRES | | |
|---------------|-----|---------------|
| Size | Rim | Tires Tubes |
| 29x4.40-21 | | \$2.15 \$0.85 |
| 29x4.50-20 | | 2.35 .85 |
| 30x4.50-21 | | 2.40 .85 |
| 28x4.75-19 | | 2.45 .95 |
| 29x4.75-20 | | 2.50 .95 |
| 29x5.00-19 | | 2.85 1.05 |
| 30x5.00-20 | | 2.85 1.05 |
| 28x5.25-18 | | 2.90 1.15 |
| 29x5.25-19 | | 2.95 1.15 |
| 30x5.25-20 | | 2.95 1.15 |
| 31x5.25-21 | | 3.25 1.15 |
| 28x5.50-18 | | 3.35 1.15 |
| 29x5.50-19 | | 3.35 1.15 |
| 30x6.00-18 | | 3.40 1.15 |
| 31x6.00-19 | | 3.40 1.15 |
| 32x6.00-20 | | 3.45 1.25 |
| 33x6.00-21 | | 3.65 1.25 |
| 32x6.50-20 | | 3.75 1.35 |

| Reg. CORD TIRES | | |
|-----------------|---------------|--|
| Size | Tires Tubes | |
| 30x3 | \$2.25 \$0.65 | |
| 30x3 1/2 | 2.35 .75 | |
| 31x4 | 2.95 .85 | |
| 32x4 | 2.95 .85 | |
| 33x4 | 2.95 .85 | |
| 34x4 | 3.25 .85 | |
| 32x4 1/2 | 3.35 1.15 | |
| 33x4 1/2 | 3.45 1.15 | |
| 34x4 1/2 | 3.45 1.15 | |
| 30x5 | 3.65 1.35 | |
| 32x5 | 3.75 1.45 | |
| 36x5 | 3.95 1.65 | |

All Other Sizes

WE WANT DEALERS

All Tubes Guaranteed Brand New

SEND ONLY \$1 DEPOSIT on each tire ordered. We ship balance C. O. D. 5 per cent discount for full cash with order. Any tire failing to give 12 months' service replaced at half price.

GOODWIN TIRE & RUBBER CO. Dept. 176
1840 S. MICHIGAN AVE. CHICAGO, ILL.

FREE Flashlight Lantern With Order for 2 Tires

Complete with batteries and bulb. ready to use. Household and automobile necessity. Gives 600 foot light beam. Adjustable handle.

MEMBER N.R.A.

Mercolized Wax Keeps Skin Young

It peels off aged skin in fine particles until all defects such as tan, freckles, oiliness and liver spots disappear. Skin is then soft, clear, velvety and face looks years younger. Mercolized Wax brings out your hidden beauty. To remove wrinkles quickly dissolve one ounce Powdered Saxolite in one-half pint witch hazel and use daily. At all drug stores.

A BEAUTIFUL COMPLEXION Without Rouge



Do you want a beautiful complexion? Without the use of rouge? And color that is all your own? If you suffer from constipation give your system just a tiny calcium wafer! Don't take that customary pill on Saturday night—just let Stuart's Calcium Wafers, the gentle internal cleansers, help Nature do its magic work for you! Stuart's Calcium wafers frequently clear away all impurities resulting from constipation and which keep the skin sallow or dull. They help to keep pores purged and the cuticle clean. Often you feel and see the difference from the first day you take Stuart's Calcium Wafers.

A five-day test is sufficient to prove to you very conclusively the system's need for Stuart's Calcium wafers, and the decided benefit from the use of these little sugar-coated wafers.

STUART'S CALCIUM WAFERS

AT ALL DRUG STORES: 10c and 60c

FREE SAMPLE COUPON

A sample package—sufficient to prove the value to you of Stuart's Calcium Wafers—will be sent to you, if you mail this coupon to the Stuart Co., Dept. 44-A, Marshall, Mich.

Name
Address
Town

"I Saved Money and Surprised My Husband..



..With Smart.. Durable

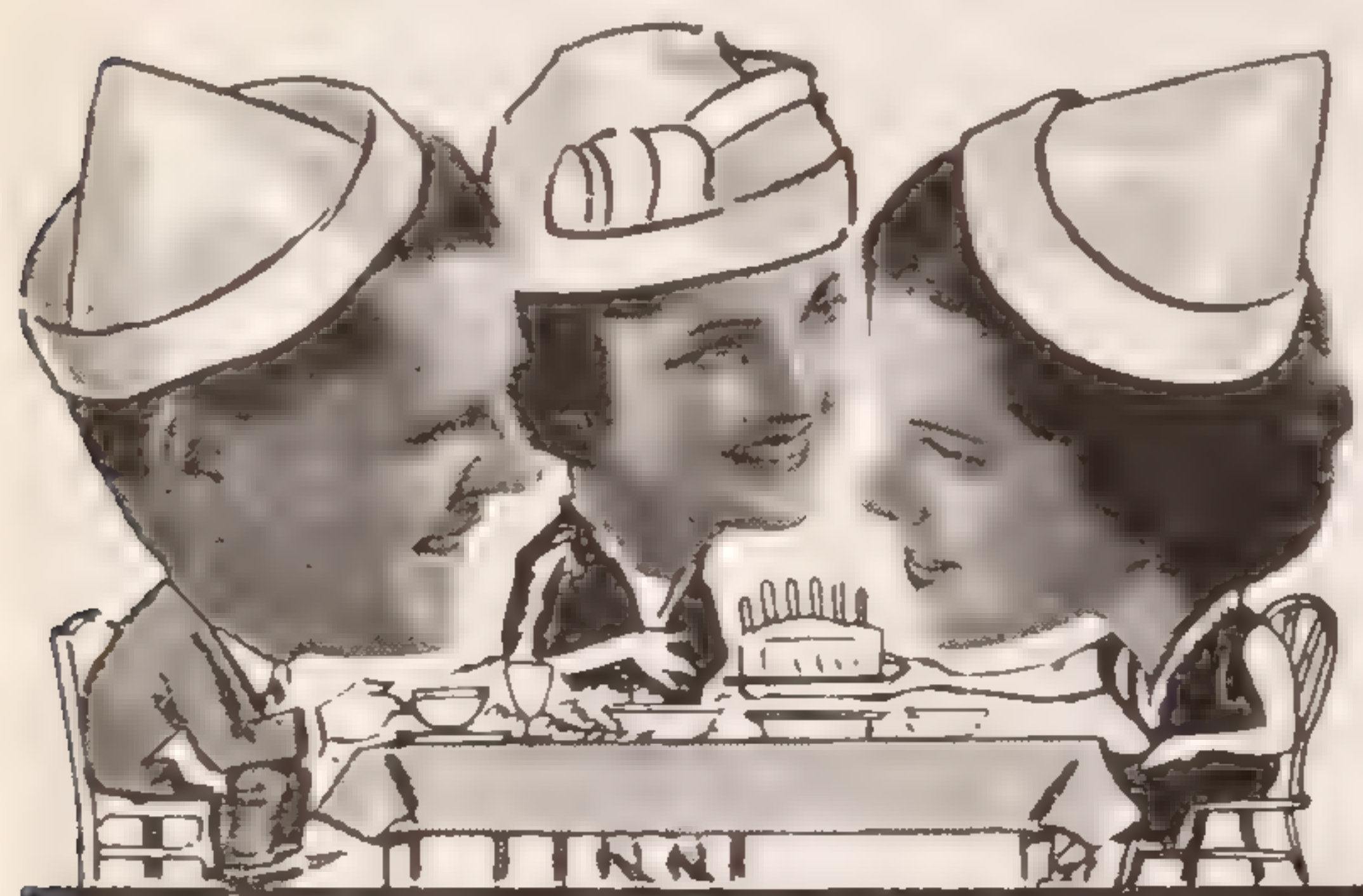
WINDOW SHADES at 10¢ EACH!

YOU could have knocked my husband over with a feather when I brought home ten new shades for a dollar—when he expected the total cost to be \$5 or more. And it wasn't the saving alone that staggered him. He had never seen such colorful chintz patterns. And the way these Clopay Shades keep their beauty through months of wear is a constant miracle to my husband."

... More than a million women already know this new kind of shade is a real "buy" at 10c. Clopay Shades won't crack, pinhole, fray or curl. Rich solid colors and chintz effects. Send 3c stamp for complete set of color samples to Clopay Corporation, 1235 York St., Cincinnati, Ohio.

At All 5c and 10c Stores and Many Department Stores

CLOPAY WINDOW SHADES



"I Should Have a Terrible Heartburn

But I Won't... Thanks to TUMS"

ONCE a party like that—with a big meal—would have given me heartburn, probably lasting for hours, spoiling my whole day. But not now! For I am one of the millions who have learned about Tums. I just eat three or four of those delightful candy-like mints after meals or whenever sour stomach, heartburn, gas, threaten to make me uncomfortable. Tums contain no soda or water soluble alkalies, only soothing insoluble antacids that pass off undissolved and inert when the acid conditions are corrected. Only 10c at any drug store.

Free

Beautiful new gold and blue 1934 Calendar-Thermometer. Also samples TUMS and NR—Just send name and address, enclosing stamp, to A. H. LEWIS COMPANY, Dept. SBB19 St. Louis, Mo.

TUMS

FOR THE TUMMY

TUMS ARE ANTACID... NOT A LAXATIVE



For a laxative, use the safe, dependable Vegetable Laxative NR (Nature's Remedy). Only 25 cents. **NR**

The Romance of Jane and Don

(Continued from page 25)

voice on the air," he remarked presently, when the shock had passed. To himself, "She's certainly conceited."

"Thank you," she replied. To herself as she turned to the group of admiring young men who were surrounding her, "Is that cocky fellow trying to be sarcastic?"

AND at that very moment, the battle of hate started.

Let's find out what there was in the background of these two accomplished, good-looking radio singers which could make them detest each other so? Let's turn to their earlier days for a moment.

Don was a fellow who'd sought and found adventure on the road to fame. He'd climbed to the tender of the locomotive of a New York express, penniless but determined to find stage work in Manhattan, only to be ordered off at the point of a revolver by several South Chicago railroad detectives. He was a man who could laugh at the memory of awaking the next morning after having slept in someone's backyard, with the ache of hunger in his stomach, and the determination to pawn his valise with the one suit of clothes it contained—only to discover it was a Jewish holiday and that no pawnshops were open.

Don had another time climbed atop a New York bound train only to have a low hanging structure strike him and leave his leg torn and broken. But the agonizing hours in the hospital served to strengthen his resolution. And that sturdy purpose carried him through foodless days in New York to a part in the "Greenwich Village Follies," and later to engagements in the smart cafés and cabarets of Europe.

The man who is now a vice-president of the National Broadcasting Company, John Royal, had been made program manager of WTAM in Cleveland. He remembered Don and gave him his first break in radio.

But it was a fateful error of an agent who booked that station's talent for theatres for miles around, that brought him to WLW and Jane. At the last minute, it was discovered that the theatre in which he was supposed to sing, had filled its bill, so he was rushed off to Cincinnati to sing there. There he encountered an old friend who invited him to a party at the home of Powell Crosley, Jr., wealthy owner of WLW. And Crosley, liking his work, put him on the air.

Jane had always had her way pretty much. But at no time would she strike you as a spoiled person. No, she's too regular for that. But she'd had too advantages of good breeding, beauty and a fine voice. Men had always paid her a lot of attention. She had turned down opportunities to be a society matron of Columbia to study at the famous Cincinnati Conservatory of Music.

It was while there that her life was given one of its curious twists. She, too, was invited to a party at the Crosley home, though not the same one to which Ross went.

In the midst of the gayety, someone asked her to sing. When Crosley heard, she was engaged to sing over WLW.

THERE we have them, two proud and self-reliant people who'd always done pretty much as they'd pleased. And though beneath the surface each felt attracted to the other, they thought they hated each other. It happens that way sometimes.

Their emotional incompatibility came to a head on an evening after they'd sung at an entertainment in Cincinnati's Hotel Sinton. As Jane picked up her evening wrap, she caught Don grinning at her. She looked all around her, then swung on her cloak impatiently. She knew what he was amused at. It was the first time since he'd been at the station that she hadn't had someone to accompany her home. Not even her ardent admirers, the wealthy Taft boys, were there.

Don saw his chance. "I'll take this gal down," said the gay adventurer of song to himself. "Mind if I go home with you?" he demanded.

Jane looked up at him quizzically for a moment. Then softly, "I'd be very glad to have you."

One day the truth came out. The gossip columnists of the newspapers revealed that they'd quietly married. Jane and Don paid hardly any attention to the reports, so absorbed were they in their dream of love and hope of fame.

With these thoughts in his heart Don left her at Cincinnati to come to Chicago to seek a more significant radio outlet for their talents. He found a place with the Columbia Broadcasting System for himself, but none for Jane. So Jane had to stay at WLW.

But two who love as they loved could not remain long separated. She came to Chicago to give an audition for the Columbia Broadcasting System.

The Columbia program director looked at her sternly as she stepped from the studio. "No," he said, "I'm afraid you won't do. You haven't the makings of a network singer."

"Never mind, bunnynose," comforted Don. "He'll eat those words. "It's all right, Don. Don't worry."

THERE came the exultant day, however, when Jane returned to Chicago. She had a chance to give an audition for a real sponsor.

As the two left the hotel to go to the studio for the audition she tripped on the steps and fell. Don helped her to her feet. Her face became contorted with agony. It was an ironic commentary that the audition she was about to give was for the manufacture of Florsheim shoes, of all things.

She essayed a step, then blanched as her weight rested on her right foot. "You're in bad shape, Jane," Don said. "Better not try to make it."

"I'm all right," she said gamely. As she sat before the microphone, injured leg stretched out before her, tears of anger and pain filled her eyes.

In another room, listening to her through a loudspeaker, sat a group of gray-haired business men. They knew nothing of the hot streaks of pain which shot up and down the singer's leg, knew nothing of how much Jane and Don needed success in this audition. They merely sought a girl with the kind of voice they thought would appeal to their listeners. When it was over, they scribbled something on a slip of paper and handed it to a page.

The messenger entered the studio and handed the paper to Don. In the moment it took him to open it she was sick with the pain of her ankle and the agony of the certainty she'd failed. Then Don sprang to her side.

"You've done it," he cried. Once more they were together again. Yet though love and determination had carried them through thus far, their goal was still distant. Don was working long hours for comparatively little recompense. He sought a more desirable connection at the National Broadcasting Company in Chicago, but he could do no better there. The problem harried him night and day. Should he give up a position which was secure to come to New York?

With the courage of their love, he took the chance. Yet it wasn't for him-

self, but for Jane that he came once more to the towers of Manhattan. For months he sought everywhere a place for Jane in New York's Rialto of Radio. He haunted program departments, followed every possible lead. Each time he uncovered a possibility for her, Jane would come to New York by plane.

There were a great many of these hurried trips between her Chicago broadcasts—so many, in fact, that it began to seem as though all his self-sacrificing efforts had been in vain. But the day came that a program was found.

BUT what happened to Don all this while? You know how quickly people can forget a radio singer.

Don knew this, and it made him more determined than ever. Jane knew as well as he, that it would have been simple enough for her to get any number of people to give him a job. But he would have permitted it no more than she would have suggested it.

His persistence at last brought its own reward. The Pontiac automobile people indicated their desire to listen to him. At the end of the audition, they accepted him instantly.

Now Jane and Don stand once more together in a spotlight—a much more brilliant one. Now he's on the air for Pontiac over the Columbia network and through electrical transcriptions. Jane sings for Frigidaire, Linit and King's Brewery and is making movie shorts. And by the time this story reaches you, they'll be starring together in Ziegfeld Follies.

Backstage at Seth Parker's

(Continued from page 59)

But wait, you critics, you skeptics. We're about to go on the air. When we do, you'll forget that these studio walls are bare and Jonesport, Maine, is a fishing village far away where Seth Parker himself is a stranger. You'll forget that New York's roaring streets are thirteen floors below and that these folk wear the double-breasted and be-ruffled habiliments of Broadway.

There is Seth. He is sturdy, like his forbears who sailed the main. He is amazingly dressed. Tonight he wears gray trousers, a blue shirt open two buttons down from the collar, black suspenders. His tie swings from a chair back in a corner. His smile is warm and hearty. Phil Lord, which is Seth's real name, is young in years but old in wisdom, else how could he write these Seth Parker sketches? As we wonder, we glance at the clock. The hands seem locked at 10:45.

"Quiet, please." That's from the white-flanneled man in the corner.

"Sunday evening could not draw to a perfect close without a trip up the coast of Maine to the little fishing village of Jonesport. Here every Sunday evening, at the home of Seth and Mother Parker, the good neighbors of

the little community gather to sing the old-fashioned hymns."

All eyes are on Seth. He stands at the nearest mike, alone, his right hand holding a sheaf of papers. Beyond, at a second mike, the others cluster in tense formation, Captain, Lizzy, Mr., Mrs. Hooper, Cefus. . . .

They begin to laugh, soft chuckles at first and then big, throaty guffaws. Seth laughs, too, looking at the engineer all the while. His arm stabs out toward the second mike. The captain leans out of the formation and speaks, chuckling. . . . Then Lizzy. . . . Then Ma.

Seth answers. You've heard it all before, but that makes the marvel of their talk none the less amazing. Here is a clipped, staccato Down-East dialect that Lord made famous, the whiskery-white-haired voice of Seth coming from the lips of a clean-shaven fellow in Fifth Avenue tailoring.

And as you listen, the spell of it gets you. Tonight, Seth is in a fine humor, in a mood for story-telling. He is talking about a man they all know, Snooze Bugby. . . .

"Snooze, he married a lady from Skenton and she turned out ter be a terror. Snooze didn't have much wish-

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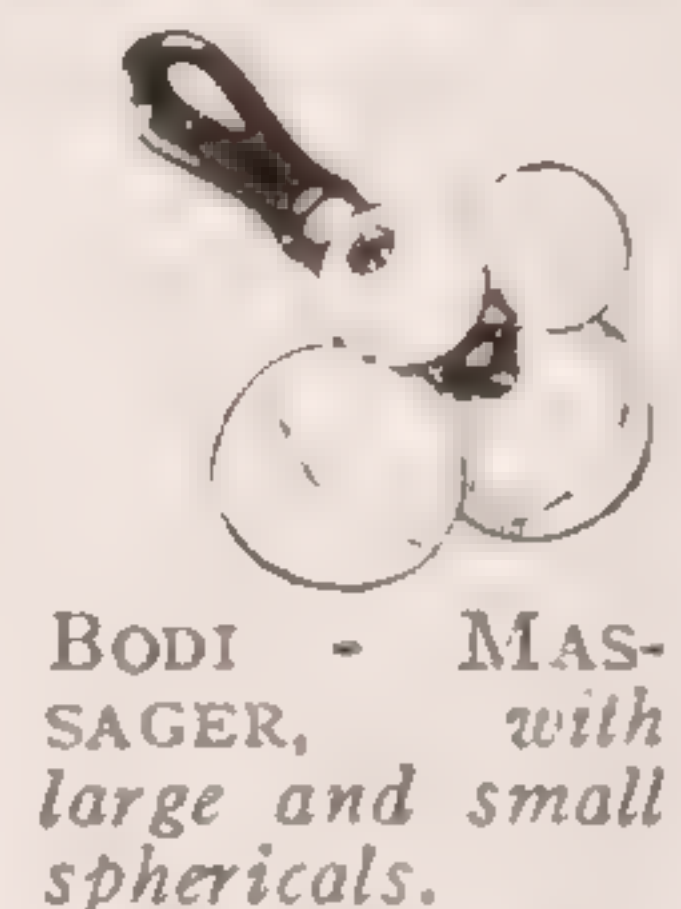
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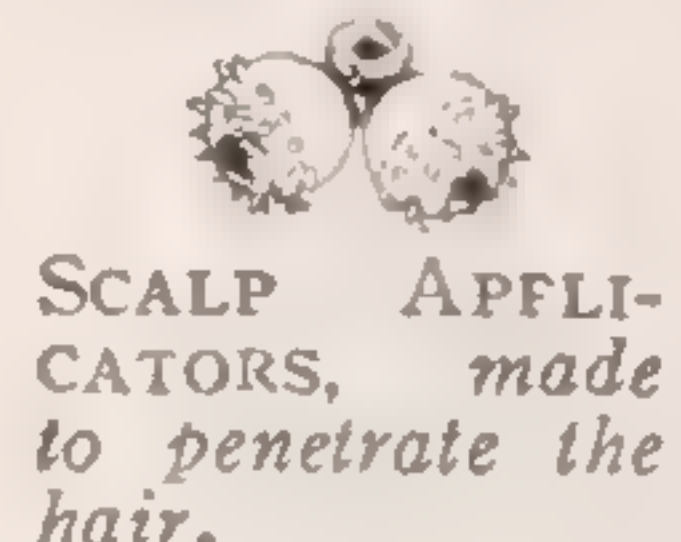
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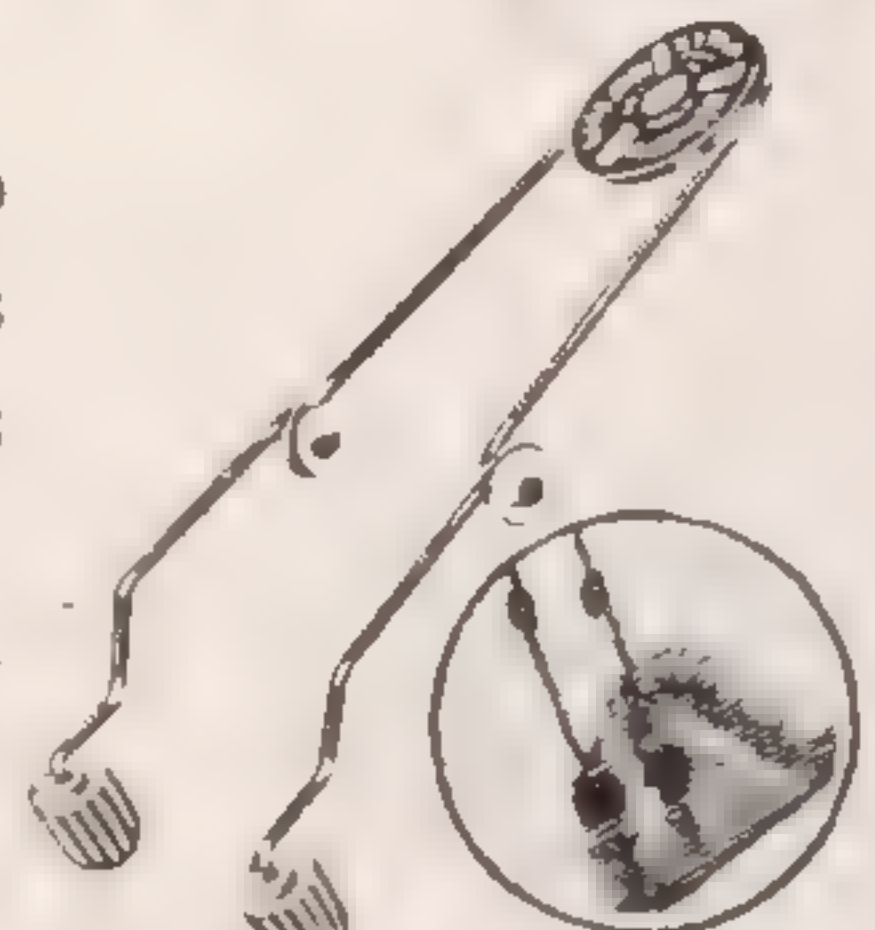


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bone—I mean backbone—and he was setting in the house whittling without filling the woodbox. Nell, when she come in, she let fly the milk bottle and then picked up the flatiron and lit out after him. Snooze, he got out the back door and she must have chased him a dozen times around the house and then he spied the chicken coop door open and made a bee-line for it and got in and hooked it on the inside. She stood out in front about an hour throwing the flatiron agin' the door and shoutin' to him if he was a man ter come out. But he didn't. He stayed there the whole afternoon and evening. The next day when Snooze was telling about it, he says, "She stood in front heaving that flatiron up agin' the door and hol- lering at me ter come out, but do yer think I come out? No, sir! I'm the boss in my house and I weren't taking none of her orders."

NOW hear them laugh, Cefus, Lizzy, Ma, Leith, but especially Cefus. A minute ago Cefus was a middle-aged dignified man named Bennett Kilpack, now he is a cackling Yankee bumpkin. Lizzy steps forward. Lizzy is slender and chic and charming (privately, she is Phil Lord's wife) but her voice is something out of a museum.

"Cefus—Cefus—you've laughed plenty fer one story."

There is more talk . . . sweet and honest talk, bred of sea and soil and a man's love for his neighbors. And then they prepared to sing those hymns that have thrilled you and me many a summer Sunday night. Seth says, just as you've heard him in your own par- lor. "And now while we're kind of sitting and a-thinking things over, let's have the boys sing 'O Love That Will Not Let Me Go.' Ma, would yer sound the commencing chord?"

The organ starts. It is really a tiny melodeon set in the center of the studio between the two main mikes. The song begins . . . but notice this. Ma Parker didn't sound that "commencing chord." Ma Parker still stands with the others. The woman at the melodeon is Polly Robertson, a professional musician. Playing that instrument on this pro- gram is her job. No one else touches it, except Seth himself who likes to finger through a number now and then.

After the hymns, good-nights are said. Presently, Seth and Ma are left to- gether. Seth speaking. "Say, you've got ter git up early in the morning ter start work on preserves, ain't yer?"

"Oh, I can do them pretty fast. That was an awful sweet story yer told ter- night, Seth."

"Ma, what yer want ter sing?"

"Want ter do Rock of Ages?"

"All right . . . what's the commenc- ing chord?"

Presently, they are singing together. But here is something you'll never learn by listening to this program on the air. Ma Parker is really three people, three separate women who make her seem one real personality to you. When she sounds that "commencing chord," she is Polly Robertson. When she talks with Seth, she is a charming girl named Effie Palmer. And when she sings . . . well, it has happened before your eyes.

Just now Effie Palmer stepped back and Gertrude Forster, a stirring contralto, took her place. She and Seth blend soft sweet words and music to make "Rock of Ages" a poignant memory.

Close your eyes for a minute. Down the row of visitors I see some others doing the same thing. More likely than not, they're closing them to keep back the tears. Why is it, what is in this Seth Parker program that tugs at the heart, that makes us ashamed for the mean and petty things we've done or the hurt we've caused others. Every man and woman must have his own answer. I know I've got mine.

HERE it is. Those hymns take me back to a day when I was six years old, a kid lying on the parlor floor playing with toys, to the nights when my mother and father sang those same hymns together in the quiet of the Sab- bath night. I was too young then to understand such things as love and de- votion, but here in Ma and Seth I see again my own loved ones who have gone on to a heavenly parlor. I hear their voices, just ordinary dollar-a-dozen voices like Seth's, ringing down the years. And my heart aches at the mem- ory of the disappointments I caused them, at the impassable gulf that now separates us.

What do I care if Ma Parker is three people? Or if Seth is a young busi- ness man with hardly a gray hair in his head? His message does something to me, to millions like me.

But here . . . Seth remembers those preserves again. His kindly corn-row voice turns gentle and soft. Look. The words slide through his twisting lips and his forehead turns to deep wrinkles as he goes into the Seth Parker character.

"Speaking about preserves," he says, "did yer ever hear that recipe how ter preserve young 'uns?"

Seth chuckles into his imaginary whiskers. In a corner, Howard Petrie rises to his announcer mike. The clock hand is near the quarter hour.

"Yer take one big grassy field, one half dozen young ones, two or three small dogs, a pinch of brook and some pebbles. Mix the young ones and the dogs well, tergither and put them in the field, stirring constantly. Pour the brook over the pebbles, sprinkle the field with flowers, spread over all a deep blue sky and bake in the hot sun. When brown, remove and set ter cool in the bath-tub."

The program's almost over. Just one more hymn. Together, they sing again.

Lead, Kindly Light,

Amid th' encircling gloom . . .

In the control room, engineers are turning knobs, fading their voices out of a million loudspeakers. Petrie speaks swiftly. We snap back to reality, back to this studio from the magic Jonesport that Phil Lord and his company create in Studio F.

And then the broadcast is over, sig- naled by the tiny red light turning white on the announcer's board. We file through the door, part of us, while the other visitors cluster about the young man who was Seth Parker a moment ago and is now Phil Lord. From him they want just a word.



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The Band Box

(Continued from page 45)

to send the newer orchestra abroad for a round of engagements and put Cab back in his old hangout.

● What's your favorite tune? Of course, favorites of one month may not be favorites the next month—you know how fancies change. But a few weeks ago, "In the Valley of the Moon" came first in sales, and that's a good way to judge them. Next came "Sweetheart Darlin'," followed by "Stormy Weather." Close behind were "Isn't It Heavenly?", "Hiawatha's Lullaby" and "Lazy Bones."

● Red-headed, blue-eyed Peggy Healy, the tiny Irish lass from Paterson, New Jersey, who is the sweetheart of Paul Whiteman's NBC show, celebrated her first anniversary with the orchestra last August. She was only eighteen years old when she began her career one year ago, but old enough to win a place with Whiteman in an audition where she competed with one hundred and seventy-eight others.

● Did you know that Wayne King, "The Waltz King," was a certified public accountant, banker, automobile repair man and insurance salesman before he became an orchestra director? And when he did discover himself he first played a clarinet in a three-piece orchestra. Then he tooted a sax in several Chicago orchestras, finally organizing his own in 1926.

● Edwin Franko Goldman, the famous band leader whose music has been coming to you from Central Park in New York City via NBC, now holds the rank of Cavaliere of the Order of the Crown of Italy. The honor comes from King Victor Emanuel II of Italy in recognition of Goldman's efforts in the cause of Italian art. Antonio Grossardi, Italian Consul General in New York, conferred the honor at the direction of the King.

● One of the outstanding hit tunes of the day is "Blue Prelude" composed by Joe Bishop, saxophonist with Isham Jones' orchestra. When Joe wrote the song, he decided to pass it through the hands of a third party, rather than present it himself to Isham for approval. He wanted his leader to play the number for its merits, without the knowledge that Joe had written it.

Jones had the manuscript copies passed around to the members of the band. While the boys ran through it together, Bishop, anxious to learn the verdict, neglected to play a certain passage.

Isham stopped the music and, turning to his saxophonist, said: "Say, Joe, you'd better take home a copy of this song, and after you think you've learned it, we'll try it over again."

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(Continued from page 91)

8:00 (1) — **CITIES SERVICE CONCERT.** Jessica Dragonette, soprano, and the Cavaliers; Henry Shope and Frank Parker, tenors; John Seagle, baritone; Elliot Shaw, bass; Lee Montgomery, accompanist; Frank Banta and Milton Rettenberg, piano duo; Rosario Bourdon's orch. WFAF, WTIC, (WGY off 8:30), WDAF, WBEN, WTAG, WOAI, WTAM, WWJ, WSAI, KYW, KSD, WOC, WHO, WOW, CRCT, KOA, KPRC, KTBS, (WTMJ on 8:30), WEBC, WKY, WFAA, WEEI, KDYL, WJAR, KVOO, KTHS, WCSH, WCAE, WLIT, WFBR, WRC.

8:00 (1/4) — **THE NESTLE PROGRAM.** Walter O'Keefe, master of ceremonies; Ethel Shutta, soprano; orchestra. WJZ, KDKA, WBZ, WBZA, WBAL, WCKY, WGAR, WHAM, WIS, WJR, WMAL, WSYR, KWK.

8:15 (1/4) — **EDWIN C. HILL.** WABC, WCAU, WDR, WEAN, WGR, WJAS, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, KMBC, KMOX, WCCO, WFBM, WGN.

8:30 (1/4) — **POTASH AND PERLMUTTER.** Humorous sketch. WJZ, WBAL, WMAL, WHAM, KDKA, WGAR, WCKY, WLS, WJR.

8:45 (1/4) — **ROCKING CHAIR MEMORIES.** Southernaires quartet; Eva Taylor, crooner. WJZ, KDKA, WBZ, WBZA, WBAL, WCKY, WFLA, WHAM, WIS, WJR, WMAL, WSYR, WWNC, WLS, KOIL, KSO, KWCR, KWK, WJDX, WREN, WSB, WSM, WSMB.

9:00 (1/2) — **LET'S LISTEN TO HARRIS.** Phil Harris and his orch., Leah Ray, blues singer. WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WGAR, WCKY, WLS, KWCR, KSO, KWK, WREN, KOIL, KGO, KFI, KGW, KOMO, KHQ, KOA, KDYL, KGIR, KGH, WSM, WAPI, WSB, WSMB, WKY, WFAA, WOAI.

9:00 (1/4) — **IRVIN S. COBB, AL GOODMAN'S ORCH.** WABC, WADC, WOKO, WCAO, WNAC, WKRC, WHK, CKLW, WOWO, WDR, WHAS, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDBO, WDAE, WGST, WBRC, WBT, WDOD, WCAH, KRDL, WBIG, KTRH, WFEA, WREC, WSFA, WLAC, WDSU, WTAR, WMBG, WDBJ, KTSA, WTOC, WORC, WMA, WACO.

9:00 (1/2) — **FRED ALLEN'S SALAD BOWL REVUE.** Fred Allen and his dramatic company; Ferde Grofe, orchestra; Phil Duey, baritone. WFAF, WTIC, WTAG, WEEI, WJAR, WCSH, WGY, WBEN, KSD, WTAM, WWJ, WRC, WFBR, WLIT, WMAQ, WLW. (See also 11:30 P. M.)

9:15 (1/4) — **TOMMY McLAUGHLIN, baritone.** WABC, WCAU, WDR, WEAN, WGR, WJAS, WOKO, WNAC, WADC, WBT, WCAO, WDAE, WFBL, WHK, WJSV, WKRC, WSPD, WTOC, CKLW, WTAR, KFPY, KFCR, KGB, KHJ, KOH, KOIN, WBBM, WOWO, KFH, KLRA, KMBC, KMOX, KOMA, KRDL, KTRH, KTSA, KOL, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WLAC, WREC, KLZ, KSL, KVI.

9:30 (1/2) — **ALL AMERICA FOOTBALL SHOW.** WABC, WCAU, WDR, WEAN, WGR, WJAS, WOKO, WNAC, WADC, WBT, WCAH, WCAO, WFBL, WHK, WJSV, WKRC, WMBG, WSPD, CKLW, WBBM, WOWO, KMBC, KMOX, KOMA, KRDL, WCCO, WFBM, WGST, WHAS, WLAC, WREC, KLZ, KSL, KFPY, KFCR, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:30 (1/2) — **ARMOUR PROGRAM.** Phil Baker, Harry McNaughton; orchestra direction Roy Shield Orch.; Merrie-Men, male quartet; Neil sisters, harmony trio. WJZ, WBAL, WBZ, WBZA, WHAM, KDKA, WGAR, WJR, WMAQ, KWK, WREN, KOIL, WTMJ, KSTP, WEBC, WRVA, WWNC, WJAX, WIOD, WSM, WMC, WSB, WAPI, WSMB, WFAA, KPRC, WOAI, WKY, KOA, KDYL, KSO.

9:30 (1/2) — **POND'S PLAYERS.** Comedy team; Lee Wiley and Paul Small, singers; Victor Young, orch. WFAF, WDAF, WWJ, WTAG, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WSAI, WENR, KSD, WOC, WHO, WOW.

10:00 (1/2) — **FIRST NIGHTER.** Drama. WFAF, WBEN, WCAE, WCSH, WEEI, WFI, WGY, WJAR, WTAG, WTIC, WFBR, WRC, WSAI, WTAM, WWJ, WCFB, WMAQ, KPRC, KSD, KSTP, KTBS, WAPI, WDAF, WEBC, WFAA, WHO, WKY, WOAI, WOC, WOW, WSB, WSM, WTMJ, KDYL, KOA, KFI, KGO, KGW, KHQ, KOMO.

10:30 (1/2) — **LUM AND ABNER SOCIABLE.** WFAF, WBEN, WGY, WLIT, WFBR, WLW, WRC, WTAM, WENR, KSD, WHO, WOC, WTMJ, WWJ, WKBF.

10:45 (1/4) — **EDWIN HILL.** "The Human Side of the News." WABC, WADC,

WOKO, WCAO, WAAB, WJSV, CKLW, WDR, WFBM, WHAS, WJAS, WEAN, WFBL, WSPD, WQAM, WDBO, WGST, WPG, WBRC, WICC, WBT, WDOD, KFOR, KLZ, WLBW, WBIG, WHP, KTRH, WFEA, WCCO, KMOX, WODX, WLAC, WMBD, WMBG, WDBJ, WHEC, KSL, KTSA, WTOC, WIBW, WMT, KFH, WSJS, WORC, WIP, WDAE, KOMA, WACO.

11:00 (1/4) — **AMOS 'n' ANDY.** WMAQ, WENR, KWK, WREN, WDAF, KOIL, WTMJ, KSTP, WSM, WMC, WSB, WSMB, WFAA, KTHS, WCKY, KPRC, WOAI, KHQ, WKY, KOA, KGO, KFI, KGW, KOMO, WHAM, KDYL, WJR.

11:30 (1/2) — **FRED ALLEN'S SALAD BOWL REVUE.** KOA, KGO, KGW, KHQ, KOMO, KDYL, KFS, KTAR, WDAF, KFI.

SATURDAYS

(October 7th, 14th, 21st and 28th)

6:45-7:00-7:20-7:45-8:00 A. M. — **TOWER HEALTH EXERCISES.** WFAF, WEEI, WFI, (WRC on 7:30) WGY, WBEN, WCAE, CRCT.

9:00 (1/4) — **MORNING DEVOTIONS.** Organ and chorus. WJZ, WBAL, WJR, WMAQ, KDKA, KWCR, KSO, KOIL, WREN, WRC, WRVA, WPTF, WWNC, WIS, WJAX, WIOD, WFLA, KSTP, KFYR, WSM, WJDX, WSMB, KVOO, WKY, KPRC, KTBS, WOAI.

9:30 (1/2) — **CHEERIO.** Inspirational talk and music. WFAF, WTAG, WEEI, WJAR, WFBR, WCSH, WRC, WGY, CRCT, WBEN, WTAM, WCAE, WWJ, WLW, KSD, WOW, WDAF, WIS, WOAI, WKY, WRVA, WPTF, WWNC, WJAX, WAPI, WIOD, WFLA, KFYR, WSM, WSB, WMC, WJDX, WSMB, KPRC, KTBS, CFCF.

10:00 (1/4) — **BREEN AND DE ROSE.** Vocal and instrumental duo. WFAF, WTAG, WEEI, WJAR, WRC, WMAQ, WBEN, WGY, KSD, WCAE, WCSH, WOW, WTAM, WSAI, WWJ, WFI, WDAF, WFBR.

11:15 (1/4) — **RADIO HOUSEHOLD INSTITUTE.** Dramatization. WFAF, WTAG, WEEI, WJAR, WCSH, WLIT, WRC, WGY, WOW, WBEN, WCAE, WTAM, WWJ, WSAI, KYW, KSD, WOC, WHO, WDAF, WTMJ, KSTP, WEBC, KVOO, KPRC, WOAI, WKY, KTHS, WSM, WSB, WSMB, KOA, WAPI, WMC, KDYL, WTIC, WBAP.

12:30 (1) — **NATIONAL FARM FEDERATION AND GRANGE PROGRAMS.** Guest speakers. WJZ, WOC, WHO, KGO, WBAL, WDAF, KFI, WBZ, WBZA, WHAM, KOA, KTHS, WOW, KFS, WJDX, KGIR, WJR, WLW, KOIL, KTAR, KVOO, WDAY, KYW, WCKY, KWK, KWCR, WREN, WIBA, KSTP, WEBC, WOAI, KTBS, WKY, KFYR, WRVA, WIS, WFAA, KPRC, KHQ, WWNC, WJAX, WIOD, WFLA, WSM, WMC, WSB, WAPI, WSMB, KOMO, KDKA, KGH, WSYR, WPTF, KDYL, KGW.

1:30 (1/2) — **MADISON ENSEMBLE.** Concert Orchestra. WABC and Columbia network.

2:00 (1/2) — **DANCING ECHOES.** WABC and Columbia network.

2:30 (1/2) — **CONCERT ECHOES.** Gallicchio's Orch. WJZ, WBAL, WBZ, WBZA, KWK, WCKY, KOA, WREN, WRVA, WWNC, WSYR, WFLA, WKY, KTBS, WOAI, KDYL, KYW, WLW, WJR, KPO, WIS, WMAL, WIOD, WHAM, KDKA, KSTP, CRCT, CFCF, WBAP, KVOO.

3:00 (1/2) — **WORDS AND MUSIC.** Ruth Lyon, soprano; Charles Howard, tenor; Harvey Hays, narrator. WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, WJR, WLW, KYW, WCKY, KDKA, KWK, KWCR, KOIL, CRCT, CFCF, WRVA, WWNC, WIS, WIOD, WFLA, WEBC, WSM, WMC, WJDX, WKY, KTBS, KOA, KDYL, KPO.

3:30 (1/2) — **WEALTH OF HARMONY.** Gallicchio's orch.; Edward Davies, baritone. WJZ and a blue network.

3:30 (1) — **LEW WHITE, organist.** WFAF and a red network.

4:30 (1) — **WEEK-END REVUE.** Variety show. WFAF, WTAG, WEEI, WJAR, WFBR, WRC, WGY, WTAM, WWJ, WMAQ, WSAI, WCAE, WDAF, WBEN, KSD, (WOW, WLIT, on 4:30), WCSH, WOC, WHO.

4:30 (1/2) — **CONCERT FAVORITES.** Gallicchio's Orch. WJZ, WMAL, WBZ, WBZA, WSYR, WGAR, WJR, WENR, WLW, KWK, KWCR, KSO, KOIL, WRVA, WWNC, WJAX, WIOD, WFLA, WIBA, KSTP, WEBC, WDAY, WSM, WSB, WMC, WSMB, KPRC, KTBS, WKY, WIS, WBAL, KFYR, WJDX.

5:00 (1/2) — **Dance Orchestra.** WABC and a Columbia network.

5:00 (1/4) — **THE LADY NEXT DOOR.** Children's program. WFAF, WTAG, WJAR, WTAM, WOW, WWJ, WDAF, WRC, WEEI, WMAQ, WCSH, WOC, WHO, WFBR, KSD.

5:30 (1/4) — **JACK ARMSTRONG.** All American Boy. Children's program. WABC, WNAC, WGR, WDR, WCAU-W3XAU, WEAN. (See also 6:30 P. M.)

5:30 (1/4) — **NEIL SISTERS.** Harmony Trio. WJZ, WBAL, KWCR, WREN, KOIL, WENR, WCKY, WGAR, KSO, CRCT.

5:45 (1/4) — **TITO GUIZAR.** Mexican Tenor. WABC and a Columbia network.

5:45 (1/4) — **LITTLE ORPHAN ANNIE.** Childhood playlet. WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCF.

6:00 (1/2) — **VIENNESE INSTRUMENTAL ENSEMBLE.** WFAF and a red network.

6:30 (1/4) — **SHELL FOOTBALL REPORTER.** Eddie Dooley. WABC, WCAU, WDR, WEAN, WHP, WJAS, WKBW, WLBZ, WOKO, WORC, WNAC, WBIG, WCAO, WDBJ, WFBL, WFEA, WHEC, WJSV, WMBG, WTAR.

6:30 (1/4) — **JACK ARMSTRONG.** All American Boy. Children's program. WCAO, WBBM, WKRC, WHK, CKLW, WJSV.

6:30 (1/2) — **DRAKE'S DRUMS.** Drama. WFAF, WTAG, WJAR, WWJ, WOC, WHO, WRVA, WWNC, WI, WJAX, WSM, WSB, WMC, WJDX, WSMB, KOA, KDYL, KPO, WFBR, WTAM, WDAF, WFLA, WFI, WRC, WSAI, WCAE, WGY, KVOO, KPRC, KTBS, WOAI, WIBA, KSTP, WEBC, WDAY, KFYR, KSD, WAPI.

6:30 (1/4) — **THREE X SISTERS.** Harmony Trio. WJZ, WMAL, WSYR, WHAM, WGAR, WMAQ, KWK, KWCR, WREN, WBAL, KSO, KOIL.

6:45 (1/4) — **DANCE ORCHESTRA.** WABC and a Columbia network.

7:00 (1/2) — **MEYER DAVIS AND ST. REGIS HOTEL ORCH.** WFAF, WTAG, WFBR, WSAI, WGY, WDAF, WBEN, KSD, KYW, WCAE, WOC, WHO, CRCT, WJAR, WEEI.

7:30 (1/2) — **KALTENMEYER'S KINDERGARTEN.** Comedy sketch. WJZ, WBAL, WMAL, WCKY, KYW, KWK, KSO, KWCR, KOIL, WREN.

7:30 (1/4) — **JACK AND LORETTA CLEMENS.** Songs and guitar. WFAF, WTAG, WEEI, WJAR, WFI, WRC, WFBR, WGY, WBEN, WTAM, WWJ, WMAQ, WSAI, WCAE, KSD, WOC, WHO, WDAF, KGO, KFI, KGW, KOMO, KHQ.

8:00 (1/2) — **JACK DENNY AND HIS WALDORF-ASTORIA ORCHESTRA.** WJZ, WBAL, KDKA, WMAQ, KWCR.

8:30 (1/2) — **SOUS LES PONTS DE PARIS.** Musical program from Montreal. WFAF and a red network.

9:00 (1/2) — **ANTOBAL'S CUBANS.** With ANTONIA AND DANIEL. WFAF, WEEI, KSD, WJAR, WCSH, WRC, WFBR, WFI, WGY, WTAG, WTAM, WMAQ, WSAI, WWJ, WOW, WDAF, WOC, WHO.

9:00 (1/2) — **ANN LEAF, ORGAN; CHARLES CARLILE, TENOR.** WABC, WADC, WOKO, WCAO, WNAC, WJSV, WHK, CKLW, WDR, WFBM, KMBC, WHAS, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WQAM, WDBO, WGST, WLBZ, WBRC, WICC, WBT, WDOD, KFOR, KRDL, WTAG, WLBW, WBIG, WHP, KTRH, KFAB, WFEA, WDAE, WREC, WISN, WCCO, WSFA, WLAC, WTAR, WMBG, WDBJ, WHEC, KSL, KTSA, WTOC, WIBW, WMT, WWVA, KFH, WSJS, WORC, KMOX, KOMA.

9:00 — **TALES OF THE TITANS.** Dramatic sketch. WJZ and a blue network.

9:30 — **LEO REISMAN'S orchestra.** Yacht Club Boys; Vivian Ruth. WFAF, WEEI, WMAQ, WTAG, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, KSD, WOC, WHO, WOW, WDAF, WSAI.

9:30 (1) — **JAMBOREE VARIETY SHOW; ORCHESTRA.** WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WIOD, WHAM, WGAR, WJR, KDKA.

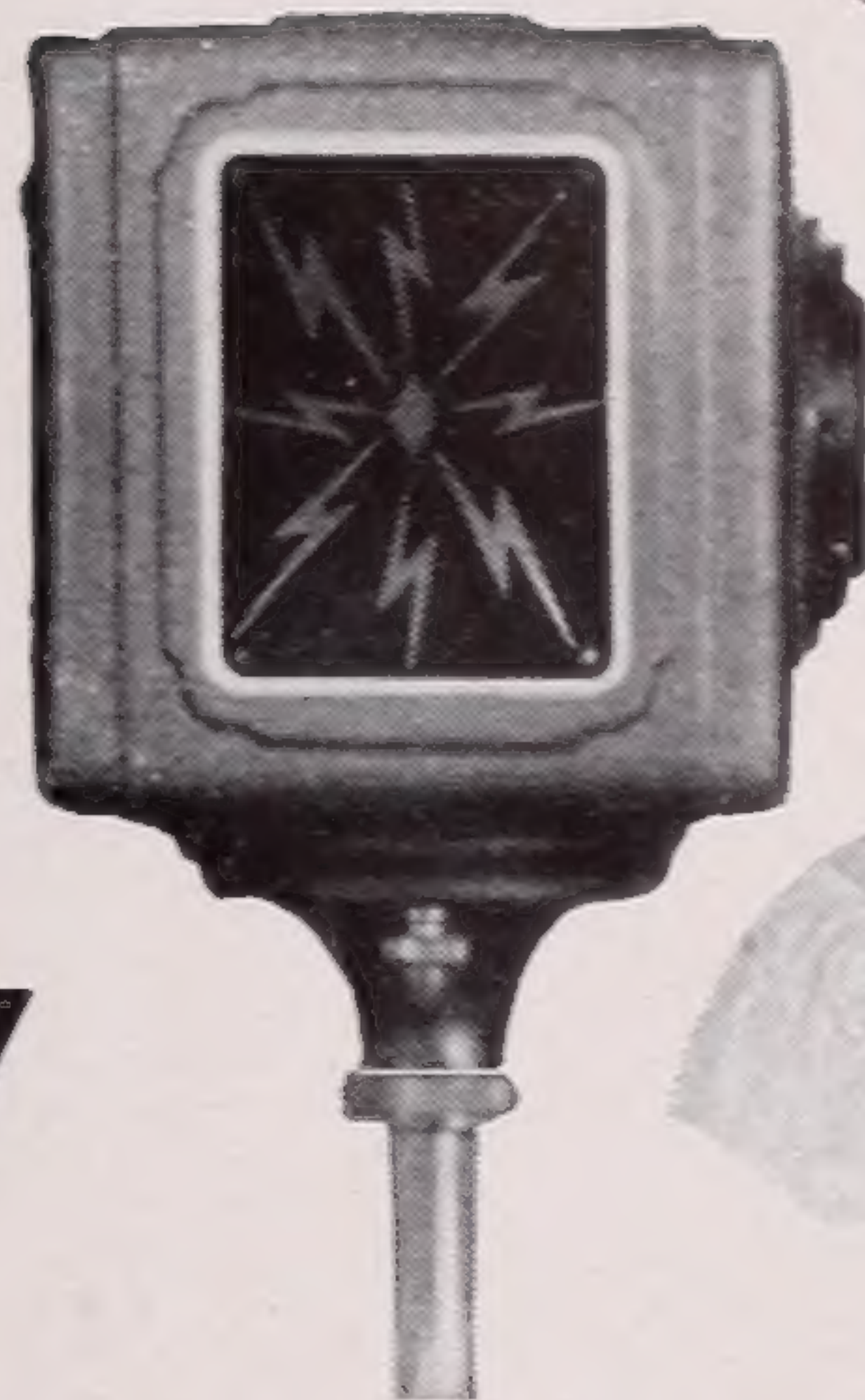
10:00 (1) — **B. A. ROLFE TERRAPLANE ORCH.** WFAF, WEEI, WJAR, WTAG, WCSH, WFI, WFBR, WGY, WBEN, WTAM, WCAE, WWJ, WLW, WMAQ, KSD, WOC, WHO, WOW, WDAF, WRC, CRCT, WRVA, KSTP, WSB, WSMB, WBAP, KOA, KDYL, KGO, KFI, WTMJ, KOMO, WPTF, WJAX, WOAI, KGW.

10:30 (1/2) — **CUCKOO PROGRAM.** With Raymond Knight. WJZ, WBAL, WSYR, WHAM, WGAR, KYW, WCKY, WMAL, WJR, KWCR, KSO, WREN, WRVA, WIS, WWNC, WJAX, WIOD, WFLA.

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